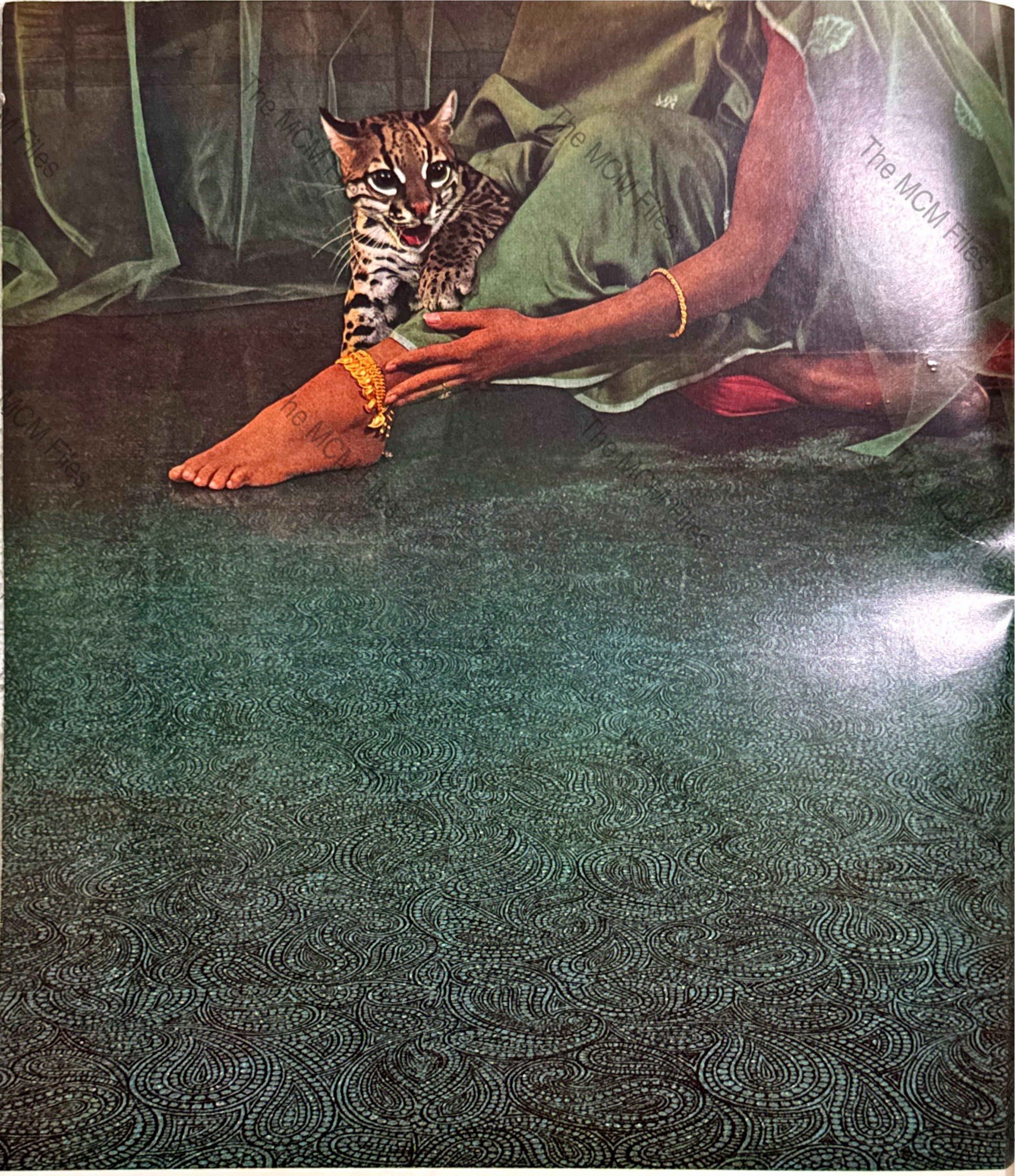
JUNE 1964

Interiors

At home in the Dakota's former dining room

Retail Stores

The MCM Files



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Interiors

Volume CXXIII, Number 11

Published for THE INTERIOR DESIGNERS GROUP which includes:
interior designers, architects and industrial designers who offer interior designing services, and the interior decorating departments of retail stores.

Departments

8 Letters to the editors
11 Interiors' bookshelf
12 For your information
16 Interiors' Guide to the World's Fair
18 For your calendar

Interiors' editorial

57 The big league

Residential interiors

58 The Novak apartment in the Dakota

Contract interiors

65 Shops and stores:
66 San Antonio North Star Mall addition, Katzman Associates
74 Bullock's San Fernando, by Welton Becket & Associates
76 Saks Fifth Avenue, Phoenix, by Welton Becket & Associates
78 Robert Simpson branch, Ontario, by Gruen Associates
81 Robert Simpson department, Toronto, by Gruen Associates
82 Two paper gift shops, New York, by Michael Brill, A.I.A.
86 Yardley salon, New York, by Leon Barmache, A.I.D.
88 D/R International, New York, by TAC
92 The Huntington Hartford gallery by Edward D. Stone

The Details of Interiors

97 Flush wood paneling: Fourth in Forrest Wilson's series

In the showrooms

100 The Herman Miller showroom, Washington, D.C.
102 David Rowland's 40/4 chair
104 Merchandise cues

America's Great Sources

138 Index to advertisers in this issue

Cover

P. V. Norado

Next month

Corporation Staff Designers—brief but revealing sketches of 14 interior designers on the staffs of major corporations in retailing, hospitality, communications, and entertainment, who make decisions initiating hundreds of millions of dollars in annual expenditures in the interiors field . . . Three witty restaurants in the Pan-Am building designed for Restaurant Associates by William Pahlmann, Associates . . . Two Philip Johnson triumphs in New York—the New York State Theater and the new wing of the Museum of Modern Art . . . Victor Gruen's homes in Vienna and Los Angeles.

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The MCM Files

Letters to the editors

Irksome weeding

Sirs:

Although it has been refreshing to see the publication of "The Details of Interiors" series by Forrest Wilson and such work as Oglesby's New Row Houses for Architect and Tenants (April '64) and Enfield's Park Avenue Apartment (March '64), it would be *more* pleasant if it were not necessary to weed through so much *meretricious* work to discover this worthwhile material.

Dan Green
Anne Pope
D. Green Associates
Bethesda, Maryland

Verdict

Sirs:

I read with interest the article in your February issue on the new Top of the Fair and Terrace Club.

I think that it is indeed unfortunate that you have seen fit to devote two pages in your Contract Interiors section to this project. Perhaps the facilities function well, although this is certainly not manifest in the type of service received in the restaurant. However, at the design level, I consider the public areas to be one of the most unattractive group of rooms which I have seen in a long time.

This, I believe, applies to choice of color, lighting, furniture, accessories, and wall coverings (which would include the murals).

A comparison of this project with such new eating places as the Wall Street Club, the Princeton Club, and the Sky Club, and most important with the restaurant at the Space Needle in Seattle, is indeed very, very sad.

It is too bad that the one building which is supposed to remain after the Fair and which will be inspected by so many people from all over this country and abroad, has to be in such poor taste. Why you have chosen to publish and praise it is a puzzle to me. Certainly taste is a personal thing, but there are certain minimum criteria which must be recognized by those who purport to be spokesmen for the field. By publishing such mediocrity you have negated your right to such a position.

M. J. Hofflin
New York, N.Y.

Though the Port Authority building is permanent, the restaurants are not. Incidentally, Mr. Hofflin, who is a member of the firm of Kahn & Jacobs, is incorrect also in stating that INTERIORS *gave them two pages; we gave them four. Also—not to quarrel with Mr. Hofflin's taste since this page exists expressly as a platform for our readers' opinions—it is pertinent to mention that of the four restaurants which Mr. Hofflin cites as superior designs to the Port Authority facilities we published, two (the Princeton and Skytop Clubs) were done by the same firm which designed the Port Authority restaurants, Chandler Cudlipp Associates.*—Ed.

Pat

Sirs:

As a long time reader of INTERIORS, I am writing this letter to express my approval of your magazine.

Melvin Cohen, P.E.
Melvin Cohen & Assos., Inc.
Chicago, Illinois

Plug for covers

Sirs:

I wish to compliment you on the colorful covers of INTERIORS. Stunning!

Frances Woodard
Bryn Mawr, Pa.

Briton's diagnosis

Sirs:

Last year being the first of my subscription to your magazine, it may well be a little early to form a sound opinion of it. But at the present time I must confess to being somewhat disappointed with it and would beg your indulgence to my comments.

Obviously it is difficult to satisfy everyone, but I feel the design of some of the covers could have been improved. Some make me feel quite giddy! In any case, why try so hard to get out of depth with abstracts when a perfectly plain cover with title and date printed on would do just as well, perhaps conveying a greater sense of dignity.

In view of the complex nature of the design of furniture and interiors, I feel there is a need for graphic reports, and statistics on economic research as it applies to this field. I feel that there is a need for a separate section that could be detached and retained for future reference.

Your standard of reproduction is first rate, but I would like to see at least one photograph in color for every interior.

As the magazine has an international circulation, I would suggest that there is scope for the exchange of information between various professional bodies of different countries. I feel sure designers in this country would welcome information of organizations and societies in other countries which offer professional membership to suitable applicants. Perhaps designers in other countries would take an interest in organizations in this country — the Design Centre, the Society of Industrial Artists and Designers, the Design and Industries Association, to name but three. I would be most interested to read something of the Danish design field, and organizations including Den Permanente in Copenhagen.

Leonard John Webb,
L.S.I.A.D.
Worcestershire, England

Editor's note *L.S.I.A.D. means Licentiate, Society of Industrial Artists.*

$64 question

Sirs:

As a prospective professional student in the field, I was interested in your February issue comparison of the kind of work which is turned out by the independent (lone wolf) designers, the organization men, and the giant juggernauts (design factories). Quite obviously, though you don't spell it out, you believe that the smaller the firm, the better the design. Judging by some your incidental statements about the difficulties of maintaining a small office, the death rate among the lone wolves is high, except where exceptional talent is matched by exceptional toughness.

Do you have any statistics about the comparative earnings of lone wolves, organization men, and the designers who work for giant juggernauts?

James Kelly
Brooklyn, N.Y.

No.—Ed.

Child furniture wanted

Sirs:

Although INTERIORS is such a marvelous magazine that I often literally sell right from its pages, I hope you can remedy a serious lack in its content.

Many of my clients are, like myself, parents of children just out of childhood, who need desks and drawers and multi-purpose cabinets, with child-resistant tops and record-player stands and record holders, all to match in attractive grained woods or colors.

I can do clients' whole adult-room houses—then have to send them to shop in store after store, and lose the business, which makes them feel disgruntled and somehow blame me for my lack of touch with makers of children's furniture, as it is much easier to keep in touch with the well publicized. lines of adult furniture.

These people live in homes ranging from $30,000 to $100,000 around Washington, D.C. In all price ranges the children's rooms run small in this inflated area, and so they want all pieces to match, and, for $300 to $600 buy the necessary pieces for each child.

Please, please publish a children's furniture guide.

And in the meantime, would you please send me whatever reference material you can assemble? I will share it with my friends and colleagues, because, believe me, in this type of area with no immediate access to New York showrooms, this problem is universal.

Lucile Arkin
Somerset, Maryland

INTERIORS' *new 1964 edition of the "America's Great Sources" purchasing directory lists manufacturers of children's furniture on page 43.*—Ed.

Lodge of the Four Seasons

David and Dash goes to the Ozarks

In the heart of some of the most beautiful country in the world, at the edge of Lake Ozark in Missouri, sits the Lodge of the Four Seasons. In such a setting the fabric decor has to be right. **Integrated Design Associates** of Beverly Hills, California, created this custom design, beautifully hand-printed by David and Dash...superb fabric in a superb setting. David and Dash, your contact for contract.

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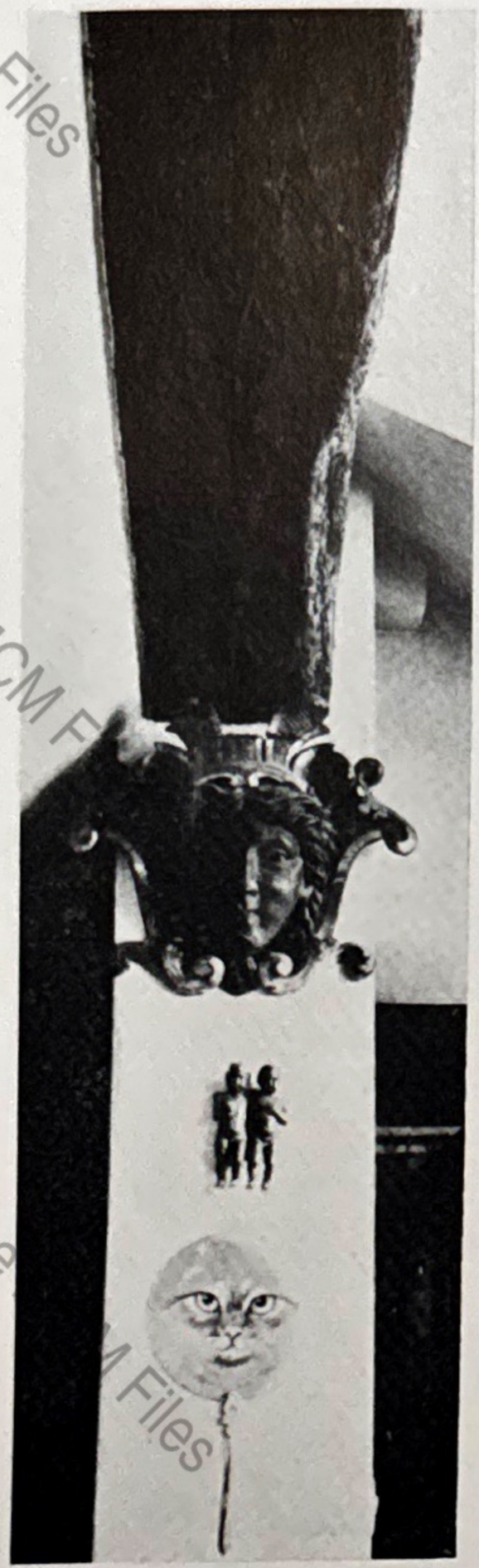

Objets *from the studio of Léonor Fini, set designer for theater and ballet, from* The Best in European Decoration.

Chef d'oeuvre

THE BEST IN EUROPEAN DECORATION. *a Selective Eye book, edited by Georges and Rosamond Bernier, 160 pages, 9½" by 12½", with 54 pages in full color, 183 black and white photographs. Printed in Lausanne, Switzerland, distributed in the U. S. by Reynal & Company, New York, $15.*

Georges Bernier and his wife Rosamond (a former *Vogue* editor), are the connoisseur-publishers of *L'Oeil*, the French monthly of art and interiors. They run a small art gallery, produce their magazine and occasionally publish a book from their ancient Parisian town house. The latest result of their collaboration is a magnificent volume, *The Best in European Decoration*, fifth in a series of art and design books called The Selective Eye. The Selective Eye, of course is the Berniers, who have rambled across Europe in search of distinguished houses which embrace no particular era or design idiom and which range in size from a London flat to a Rothschild chateau.

What makes the volume such a rich treasury is that the homes are intensely personal. Each is a strong statement of how the owner has chosen to live his life, embraces a high sense of tradition and originality of taste. Nowhere is the professional designer's touch in evidence, though many homes belong to architects and designers: Pierre Soulages' home on the French Mediterranean coast, a nineteenth century neo-classic Italian palace, Cecil Beaton's London flat, Peter Harnden's summer house in Catalonia.

The accompanying text, like the homes it describes, is never pretentious, but is a simple statement about the history and dimensions of the house, its decor and the requirements of the present-day owner.

The book jacket makes the sad little sales claim that the book is a storehouse of "stimulating ideas that can often be translated into American terms" which precisely misses the entire point of the book, which is that taste, a sense of proportion, scale, the rightness of combination, is a matter of education and culture, not something which can be packaged and emulated. It is this point which lifts the book well above the flood of decoration books.—*P. D.*

Scandinavian versatility

MODERN SCANDINAVIAN FURNITURE, *by Ulf Hard af Segerstad, 131 pages, 7½" by 10", 87 black and white, 16 color photographs. U.S. edition published by Bedminster Press, Totowa, New Jersey, $6.50.*

Though this book purports to be about Scandinavian furniture, it is really about much more. It is about a relaxed way of life, a way of looking at design, a way of combining varied design elements. A wide range of photographs shows the best in design from Norway, Sweden, Denmark, and Finland. The chapters include a capsule history of modern design in each of the Scandinavian countries, a beautiful group of vacation home interiors, a concise compilation of the properties of various woods, and a check list on what to look for in furniture construction. And for the client who is wary of combining colors, periods, or types of furniture in an interior, the book is a must. Its handsome photos amply prove that judicious combinations of diverse elements can form an interesting, harmonious interior.—*M. S.*

Norwegian sampling

NORWEGIAN FURNITURE, *unpaged, 8" by 8½", black and white photographs. Available only from Norform, Rosenkrantzgt 7, Oslo, Norway. No price listed.*

The first in a series on Norwegian furniture, this book illustrates a sizable segment of the furniture collections from well-known Norwegian manufacturers. Many of the designs are familiar, but there are some unusual examples too. Interesting details of construction are illustrated with each piece. Dimensions are included as are the name and address of each manufacturer.

Profile: William Thon

THE PAINTER AND HIS TECHNIQUES: William Thon *by Alan D. Gruskin (with notes by the artist). 151 pages 8½" by 11½", 127 illustrations, 13 in color. A Studio Book, The Viking Press, New York, $8.50.*

Author Alan Gruskin is best known to the decorative trade as director-owner of the Mid-town Gallery and for his annual exhibitions "Art in Interiors" (1956-1962) where guest interior designers incorporate contemporary art in room settings.

As an author, Gruskin has written sensitively about one of his favorite subjects: painter William Thon, a Mid-town Gallery discovery. Thon, according to Gruskin, is a thoroughly delightful person. Step by step he reveals Thon, the painter and his craft, both through photographic material and written text. Many paintings are shown and a list of Thon collections given.—*J. W.*

Nostalgic reminders

FENCES, GATES AND GARDEN HOUSES *by Carl F. Schmidt. 105 pages, 8½"x11" with text and photographs, drawings and pencil sketches by the author. Published privately; available through Carl F. Schmidt, 10 Rochester Street, Scottsville, New York. $6.50 plus 25¢ postage.*

This, the fourteenth book by architect Schmidt, continues his tradition of preserving nostalgic details of early American architecture with photographs, pencil sketches and measured drawings, the majority being outstanding examples from western New York State.

Many of the examples in the book are no longer in existence; others are in poor condition; some are still beautifully maintained by the owners. Particularly charming are the "peacock" gates made of fanned-out pickets, and the summer-houses with latticed sides, and pergola-shaped roofs covered by climbing wild grape.

This volume provides useful reference material to complement Mr. Schmidt's other books on doorways, octagon houses, cobblestone architecture and his *"Greek Revival Architecture in the Rochester Area."*

—*B. R.*

Portable histories

ENGLISH FURNITURE *Of the Eighteenth Century, by David Nickerson;* **CHINESE PORCELAIN** *by Anthony Du Boulay;* **BRONZES** *by Jennifer Montague. All volumes 128 pages, 8½" by 8¼". Pleasures and Treasures series of G. P. Putnam's Sons, New York, printed in Germany. $4.95 each.*

The illustrations in all three volumes are discriminatingly selected and color reproductions are excellent; and the authors admirably qualified to deal with their subjects.

David Nickerson is associated with Mallett's of Bond Street, a London antique dealer. He writes clearly and simply of the many changes and variations in the design of English furniture during the 18th Century.

Anthony Du Boulay is the ceramics expert at Christie's, famous London auctioneers. He traces the development of Chinese porcelain from its beginning to the start of the 20th Century.

Jennifer Montague is a lecturer in the History of Art at Reading University. She covers the rediscovery of bronzes in the Italian Renaissance, methods of casting and finishing, and development in Western Europe to Rodin and Degas.—*B. R.*

For your information

Awards . . . Model Rooms and Apartments . . . Exhibitions . . . Contract news . . . People

Walter Cronkite study, "This is How It Is" designed by Virginia Conner Moseley, A.I.D.

Above, "Go and Grow" room for son of Lauren Bacall and Jason Robards, Jr. by Richard W. Jones, N.S.I.D.

Below, room designed for Maureen O'Sullivan by Inez Croom, F.A.I.D. entitled "Today and Tomorrow."

Ten Best Dressed Rooms

"A World of Good Design" is the theme of this year's "Ten Best Dressed Rooms" at the National Design Center, created for that number of international celebrities. As in previous years, well known designers donated time and talent, and manufacturers their space in the Center, to create this popular show which will remain at the Center through the summer. Opening day was a gala benefit for the sponsoring Visiting Nurse Association of New York.

Three of these room settings are shown at the left: 1) A newsworthy study designed for Walter Cronkite by Virginia Conner Moseley, A.I.D., has his reproduced mementos framed on one wall. Bookcases are covered with Expresso Brown Naugahyde; coral Naugahyde covers the ceiling and bookshelf backing is spatter-printed to give a wallpaper effect; the same material in black is gold-tooled for desk and end table tops.

2) Richard W. Jones, N.S.I.D. has created a bedroom for the small son of Lauren Bacall and Jason Robards, Jr. The child-sized antiques are sturdy. The deep red, deep pile Cumuloft Nylon carpeting cleans easily and the upholstered bed headboard is nailed to the wall. Cloth of Acrilan acrylic fiber is roped to brass poles to suggest a boat deck, and the same fabric on the walls is studded with antiqued brass nails to give a paneled effect.

3) Inez Croom, F.A.I.D., created a delicate, feminine room titled "Today and Tomorrow" for Maureen O'Sullivan, "Today" T.V. celebrity. Satinesque and other vinyl wall coverings are used on walls and ceilings. Colorings are cyclamen, delphinium and mimosa. Brighter accent colors appear on the hand-painted Bavarian furniture.

A.I.D.

Officers elected in Dallas

Mary E. Dunn, F.A.I.D., New York, was re-elected National President of the American Institute of Interior Designers at the 33rd Annual Conference of the Institute held at the Sheraton Dallas Hotel in Dallas, Texas, May 10-14. Miss Dunn, president of Nancy McClelland, Inc., is the second woman president of the A.I.D. The late Nancy McClelland was the first woman to hold the office.

Also re-elected for a second term was the chairman of the board, Everett Brown, F.A.I.D. of San Francisco and New York. Other officers elected at the May meeting were: vice president, Northeast region—L. Raymond Toucher, F.A.I.D., New York; vice president, Southeast region—Mrs. Cecile E. Parsons, Palm Beach; vice president, Central States region—William H. Denler, Grosse Pointe; vice president, South Central region—William P. Davis, Waco, Texas; vice president, Mid-West region—Thomas N. Putnam, Columbia, Missouri; vice president, West Coast region—Kenneth F. Hayden, Tucson; secretary—Miss Lilian E. Kenrick, Boston; and treasurer—Karl Bock, F.A.I.D., New York.

Elected to the board of governors were: James T. Pascoe, Warehouse Point, Connecticut; Edward C. Plyler, Washington, D. C.; Louise C. Cauffman, Philadelphia; Richard Himmel, Winnetka, Illinois; Mrs. Dixon Smith, Baton Rouge; Mrs. Jeanne Henkel, Detroit; Thomas E. Price, Kansas City; Mrs. Grace Harlan Kennedy, Omaha; Mrs. Blanche Bordon Frenning, Dedham, Massachusetts; James Amster, F.A.I.D., New York; L. Raymond Toucher, F.A.I.D., New York; E. Willard Schurz, Redwood City, California; Henry LeClerc Campbell, San Francisco; David W. Hall, Oakland; Mrs. Gertrude Baumer, Rochester; Robert A. Boone, Cleveland, Orville Recknagel, Oklahoma City; Harvey Welch, Portland; Harvey L. Ackerman, Los Angeles; Mrs. Roberta S. Griffin, Walteria, California; Howard Wood, Houston; and Miss Agnes H. Rogers, Seattle.

(*FYI continued on page 14*)

Other Dallas A.I.D. news starts on page 50.

Everett Brown, F.A.I.D.

Mary E. Dunn, F.A.I.D.

The MCM Files

Two variations on a repoussé theme. Floor shown above makes dramatic use of new Kentile® Repoussé I (octagonal styling) and Repoussé II (circular styling) Solid Vinyl Tiles. 8 colors (shown here coordinated with White Solid Vinyl Tile).

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Repoussé Tile Pattern © Kentile, Inc.

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The MCM Files

Studio apartment by Bloomingdale's design staff, from a Regency Tower apartment floor plan.

Bloomingdale's apartment

Life-size models

Bloomingdale's in New York, is exhibiting two typical apartment layouts for Regency Towers, a residential apartment building now under construction at 245 East 63rd Street.

The studio apartment with an L-shaped living room combining sleeping area, is illustrated above. A coarse linen tweed covers the upholstered sofas; wood pieces are of modern teak, and the rug is off-white Danish flax. The dining foyer, not shown, has a room divider of cane panels.

The one-bedroom model apartment has taupe and black striped ticking on the walls. The window curtains and valances are of taupe linen banded with black velvet ribbon. Italian walnut furniture is used throughout, often housing necessary accouterments for which they were not intended (such as the hi-fi). Both apartments contain complete, fully automatea kitchens and powder rooms. All furnishings were chosen from stock customarily "on the floor." The apartments will be on view until October.

Professional craft show

Exhibitors win awards

The Design/Craft '64 exhibition of Artist-Craftsmen of New York was held last month at Environment home furnishings showroom, at 205 East 60th Street, New York. Judges were Paul McCobb, Jack Lowry, and Richard Eyen, owner of Environment.

From the 450 entries submitted, approximately 170 were selected for final showing. The jury chose six for awards of merit and 11 honorable mentions from catagories including bookbinding, ceramics, enamels, metals, glass, jewelry, sculpture, textiles and wood. Among the winners were: Maurice Heaton, L. Leigh Glover, Pearl Gittleson, Eleanor Levenson and Rose Krebs whose "Bull" of welded steel won honorable mention (see photograph at left.) Mr. Eyen will continue to display the creations of many of these artists and is adding more examples of ceramic sculpture, bronzes and jewelry.

"Bull" of welded steel by Rose Krebs from Design/Craft '64 exhibit.

Exhibitions

Three inspired by the Fair

The New York's World's Fair is the inspiration of several exhibitions in and around New York City this summer. Among them:

The New York Crystal Palace, America's First World's Fair, 1853-1854, at the New York Historical Society features a number of contemporary views of the interior and exterior of the Crystal Palace by Currier & Ives, and others. An interesting comparison between the New York exhibition and the London Crystal Palace of 1851, after which the New York Crystal Palace was patterned, is provided by reproductions of illustrations from London and New York newspapers.

The American Craftsman is the title of a two-part exhibition, at the Museum of Contemporary Crafts in New York (May 22-September 13), and in the Pavilion of American Interiors at the World's Fair (April 22-October 1). The latter illustrates the working and living environment of five U. S. craftsmen through black and white and color photography compared with a piece of the craftsman's work. The craftsmen are: enamelist Paul Hultberg, New York; ceramist John Mason, California; weaver Alice Parrott, New Mexico; metalworker John Prip, Massachusetts; and woodworker Sam Maloof, California. The concurrent exhibition at the Museum of Contemporary Crafts will include work by these artists and a number of others.

Exhibition Center

Products of Spain

A Permanent Trade Center of Spain has opened on the lobby floor of the Pan American Building in New York, sponsored by the Spanish Embassy Commercial Office.

A large collection of Spanish furniture and ornamental wrought iron, featuring over 200 examples of products of four of Spain's largest manufacturers, was shown at the opening exhibit last month. Reproductions were mainly adapted from museum originals; hand-crafted pieces were skillfully executed in natural woods with rich patinas. The collection of wrought iron included screens, light fixtures and furniture.

Since the opening show, an exhibit of Spanish-made leather goods was held. From June 22 through June 30 furniture will again be on display. Among the products which will be seen in the future are: textiles, ceramics, carpets, sporting goods, paintings and gift items.

A.I.A. competition

Every other year the New York Chapter of the American Institute of Architects grants the $3,000 LeBrun Traveling Fellowship, an award specifically designed to benefit the young architect or aspiring architect. This year the winner, in nationwide competition, was Michael G. Bobick of Brooklyn, a staff member of the architectural firm of Katz, Waisman, Weber, Strauss, & Joseph Blumenkranz. The fellowship, for the study of architecture outside the United States, was established by Napoleon Eugene LeBrun, architect for New York's Metropolitan Life Building.

(*Continued on page 18*)

Carved furniture of solid walnut as shown at Spanish Trade Center. From House of Spain.

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Interiors

DESIGN GUIDE TO THE WORLD'S FAIR

— *a conscientious selection of the best in architecture, exhibits, crafts and furnishings. Admission is free unless otherwise noted.*

**** Not to be missed
*** Of more than average design interest
** To see if you have three days at the Fair
* To see if you have already seen *Cleopatra*

**** **IBM** A gigantic open-air pavilion with a sculptured, *art nouveau* roof of acrylic plastic, supported by rusted metal trees. It houses gazebos, flowering geranium trees, puppet theaters, computer displays and the much publicized people-wall, all the joint efforts of Eero Saarinen and Charles Eames. Eames also did the brilliant film, projected on nine screens which makes information-gathering seem like a tantalizing subject.

**** **EASTMAN KODAK** The pavilion's 80-foot crown is faced with huge color prints of sentimental babies, flowers and sweet girl graduates. Don't be put off by this slop, however, for below the undulating concrete roof is an exhibit of truly spectacular photographs ranging from abstract compositions to exotic lands and their inhabitants. Two theaters for fascinating photo-science films, informational exhibits—some animated—and a roof landscaped with ready-made scenery for shooting are among the attractions.

**** **AFRICAN PAVILION** A collection of seven rondavels (round houses) each open to the breeze, canvas-roofed with plank floors. It does not suffer from the edifice complex. The restaurant, called the "Tree Houses" is six rondavels on different levels, designed by the American-born Paolo D'Anna, and serves ground nut bread and peanut mousse among other things.

**** **SPAIN** The entire pavilion, "Espana" is undoubtedly the masterpiece of the fair. The structure, its furnishings and exhibition displays are the work of Madrid architect Javier Carvajal who won the commission by national competition. Four stars also go to the excellent, small art gallery displaying oils by Goya, El Greco, Velásquez, Picasso, Gris; and for the cuisine and decor of two restaurants, both expensive, La Granada and The Toledo, run by the manager of Madrid's Jockey Club.

*** **INDIA** A disappointing facade of stucco and glass with a cascade of water falling from a brass hood around the perimeter of the building. From the inside, however, the water provides an exquisite backdrop for splendid silk, cotton and wool fabrics and tapestries on floor-to-ceiling racks. All fabrics can be custom-ordered.

*** **DENMARK** Discreet, modest with a random arrangement of display cases set into floor-to-ceiling brass stilts. Most noteworthy is The Denmark Restaurant which serves sea delicacies flown in daily from the Baltic. Both the pavilion and restaurant were designed by Copenhagen architect Eric Moller. A second delight is the diminutive Tivoli Playground and children's restaurant which has wooden birds and animals for seats, a contour slide, and fun house of good design with deceptive mirrors. Admission: 50¢.

*** **VENEZUELA** A nicely-turned redwood cornucopia with ingenious display fixtures inside. A tiny hexagonal-shaped theater (no seats) shows continuous slides of cultural and economic life of Venezuela. On a central balcony is a choice art gallery with an interesting wall easel arrangement for displaying paintings.

** **AUSTRIA** An exterior of three stark triangles rising into the air is the most arresting thing about this too-yellow "greenwood" pavilion. Inside, displays under glass sprout from the floor, Strauss and Mozart music from loud speakers, and there are transparencies of Vienna's splendors.

** **CREATIVE PLAYTHINGS PLAYGROUND**—in the Protestant and Orthodox Center. Admission: $1 per hour for baby-sitting, but looking is free.

** **FESTIVAL/64** A contemporary American restaurant which is part of the Festival of Gas exhibit. The interiors are in rich blues and greens and have uncomfortable chairs by George Nelson. The wrap-around picture window, and the food is All-American and good.

** **HOUSE OF GOOD TASTE** Really three houses, one designed by Edward Stone, one by Jack Coble, one by Royal Barry Wills, and decorated by a committee of independent decorators, by the A.I.D. and N.S.I.D. respectively. The results are mediocre, but selection was limited to mass market furnishings available across the U.S. Admission: 25¢.

** **INDONESIA** The best things are the restaurant, designed by Sudarono, in consultation with Abel Sorenson, and exhibits of batik and weaving, filigree metal and wood-carving. There is a gamelan (an orchestra with Indonesian instruments) and angklung music.

** **IRELAND** Stark architecture, medieval round tower, and a quiet courtyard with a rich play of light and shadows where delicious Irish coffee is served. Inside are slides of old Erin, exhibits of industry from peat to plastics.

** **MEXICO** Except for two magnificent restaurants, the Mexican pavilion is a sad representation of both architecture and crafts in a nation rich in both. The restaurants, housed in a separate building, have the power and gutsiness of Mexican architecture, colors and furnishings. The Jorongo, on the main floor, is a cocktail lounge; the Focolare, a more formal restaurant on the second, has a canopy ceiling of gold, hand-blown opalescent glass.

** **NEW YORK STATE'S "TENT OF TOMORROW"** A huge circular roof of colored translucent plastic supported by concrete columns, designed by Philip Johnson. Most critics consider it the architectural highlight of the Fair.

** **SWEDEN** Mainly industrial with a small shop filled with the usual excellent Swedish crafts. Merchandise is displayed in wooden baskets edged in cream-colored leather which slide into open-faced glass cases.

** **THE UNDERGROUND HOUSE** whose decor leaves something to stick your head underground about, but the concept and techniques of sub-surface living are interesting, in a macabre sort of way. Admission: $1.

** **THE U.S. PAVILION** A giant, gallumphing concrete structure sitting atop a pyramid of steps with green ceramic outsides. The interior court looks like something out of Joliet Prison, but the auditorium is clean, simple, and handsomely designed. Exhibits and movies go on continuously. The structure was designed by Charles Luckman Associates.

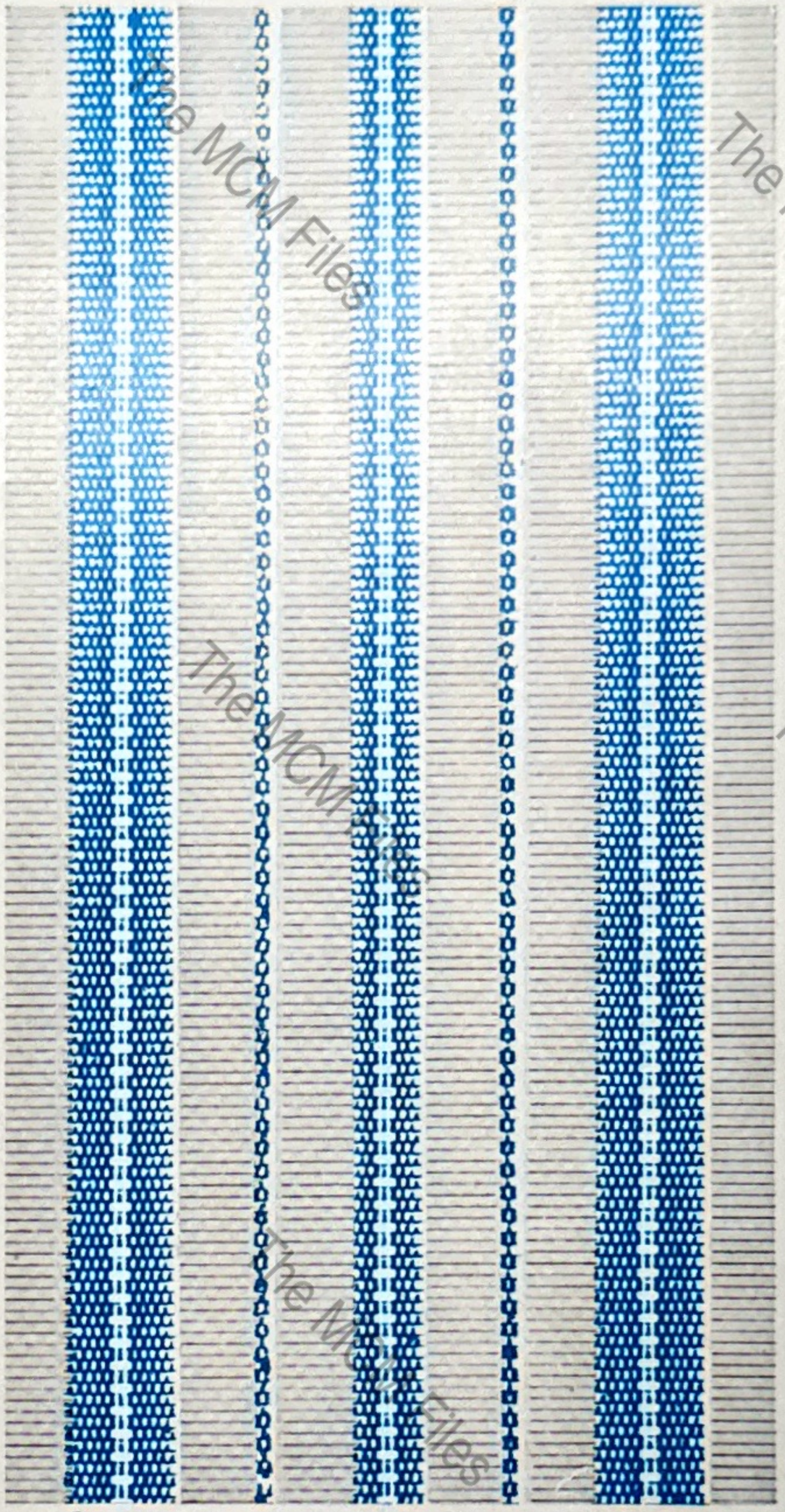
** **THE VATICAN** The Pietá in a Roseland ballroom setting by Jo Mielziner. A French Canadian, Norman Laliberte, has designed some staggeringly beautiful tapestries which represent the liturgical calendar, which unhappily suffer from being hung too close together.

** **WEST BERLIN** A terrazzo drum-like structure with Corbusier's and Hans Scharoun's master plans for Berlin.

* **PAVILION OF AMERICAN INTERIORS** High-brow, middle-brow and low-brow in the home furnishings field all under one big butterfly roof. Admission: 50¢.

* **BETTER LIVING PAVILION** As comprehensive a collection as you'll find, of the art (and business) of leisure in this country. Among the 250 exhibits, of course, are good, bad and indifferent displays and products.

* **JOHNSON'S WAX** A free shoeshine comes with the wait to see the triple-projected documentary of people, places and nature's wonders, beautifully produced by Francis Thompson, and entitled "To Be Alive."



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Franco Scalamandré

Awards

N.S.I.D. honors Scalamandré

At the First Annual Conference of the National Society of Interior Designers in New York in April, Franco Scalamandré was honored for his contributions to the field of historic restoration. At the Thomas Jefferson Award Dinner, N.S.I.D. chairman Richard Jones presented Mr. Scalamandré the Society's Annual Professional Recognition award for the excellence of his accurate reproductions of period fabrics, particularly those of the 18th and 19th centuries. He has made generous contributions through the years to historical restorations of the White House, Monticello, Mount Vernon, Blair House, the Morris Jumel Mansion, Schuyler Mansion and other famous homes.

Mr. Scalamandré has also received the George McAneny Award from the American Scenic and Historical Preservation Society and the Order of Merit, "Cavaliere Ufficiale" from the Italian Republic for his superior restoration work. He has devoted many years to the resarch of design, patterns, colors and textures.

Mr. Scalamandré felt so greatly honored at hearing of the award that he made a 24-hour round trip from a vacation in Europe to New York to accept the honor and to express his gratitude to all the members attending the conference.

Doctorate

R. Buckminster Fuller, designer, poet and humanist, received the honorary degree, Doctor of Letters, at the 68th Commencement at Clemson College, Clemson, South Carolina, on May 30. Dr. Fuller has in the past been a lecturer and critic in Clemson's School of Architecture. He was cited for "the breadth of his contributions to modern culture and his extraordinary devotion to the education of young architects."

Scroll of Honor

Architect Philip Johnson received an illuminated Scroll of Honor from New York's Municipal Art Society at their 72nd Annual Meeting last month for adding architectural distinction to the city. The inscription mentioned The New York State Theater, Museum of Modern Art expansion and The New York State Pavilion at the World's Fair.

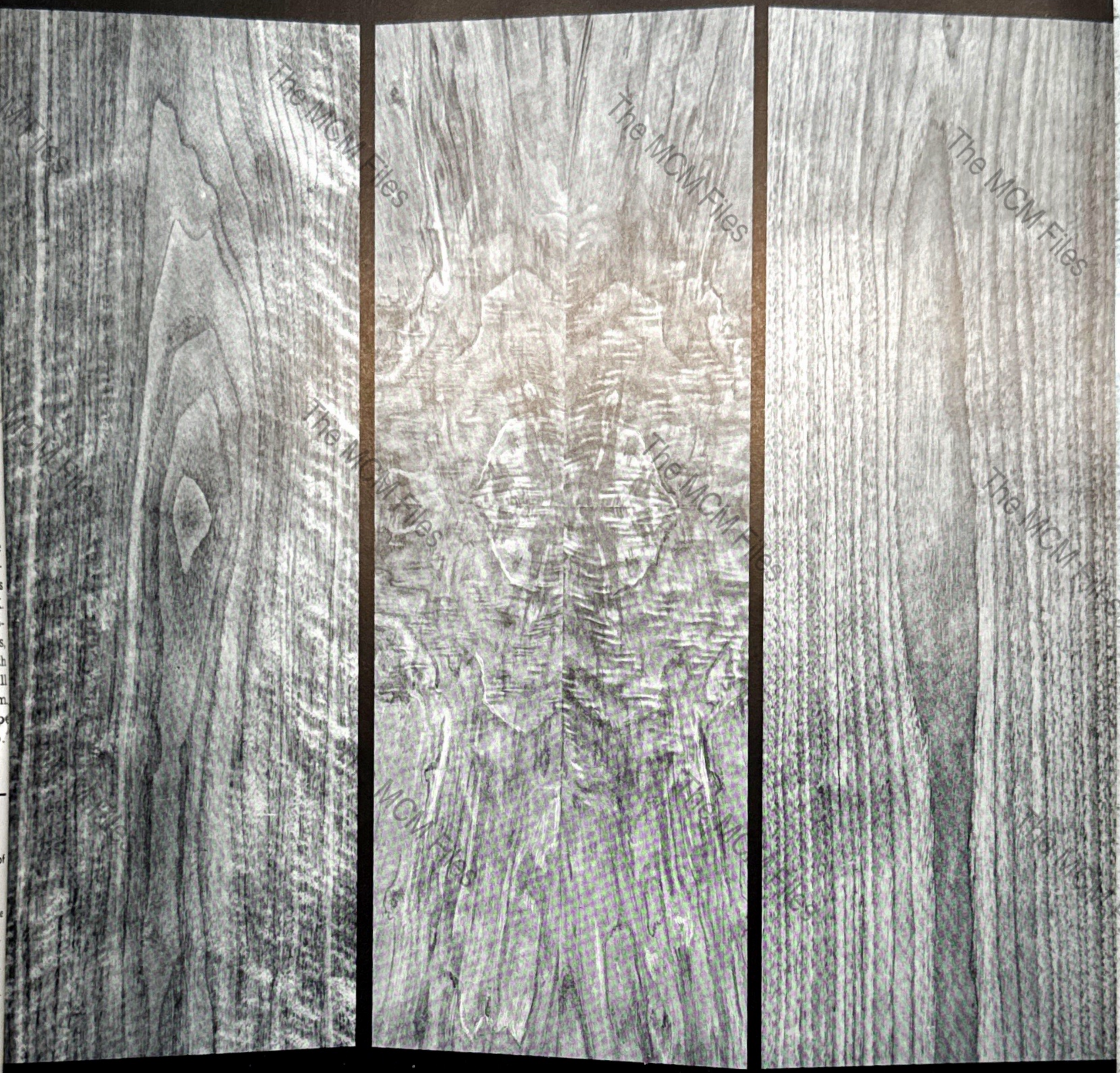
Guggenheim annex

William Wesley Peters, disciple of the late Frank Lloyd Wright, has drawn plans for an addition to the Guggenheim Museum which closely follow Mr. Wright's original concept. The City of New York's Board of Standards and Appeals has approved these plans for the construction of a three and one-half story annex to the present Museum, to be erected as a rectangular building on 13 foot pylons, rising above the courtyard and connected on each floor with the existing administration building now adjoining the Museum.

The addition will increase the present exhibition space by almost one third, and provides space for the large Justin K. Thannhauser collection of approximately 75 Impressionists, post-Impressionists and 20th century masterpieces which will be bequeathed to the museum. Access to the collection will be from the main building ramp.

FOR YOUR CALENDAR

Through June 14. **International Living, U.S.A.** Room settings by Potomac Regional Chapter, N.S.I.D. National Housing Center, Washington, D. C.
Through June 19. **Ten Best Dressed Rooms Exhibition.** National Design Center, New York.
Through June 20. **22nd Ceramic National Exhibition.** Brooks Memorial Art Gallery, Memphis, Tenn.
11th Biennial Exhibition of Northwest Ceramics. Oregon Ceramic Studio, Portland.
Through June 29. **Outdoor settings by New York A.I.D. members.** Old Westbury Gardens, Long Island, N. Y.
Through July 19. **7000 Years of Iranian Art.** Smithsonian Institution Traveling Exhibition. National Gallery of Art, Washington, D. C.
Ancient Sculpture From India. M. H. de Young Memorial Museum, San Francisco.
Through August 30. **The Art of Nepal.** Asia House, New York.
Through September 13. **The American Craftsman.** Works by outstanding American craftsmen in all media. Museum of Contemporary Crafts, New York.
Through September 27. **13th Triennale di Milano.** Milan, Italy.
Through October 1. **The American Craftsman.** Photographic exhibition of five representative craftsmen. Pavilion of American Interiors, World's Fair.
Through October 22. **The New York Crystal Palace, America's First World's Fair, 1853-1854.** New York Historical Society, Central Park West at 77th Street, New York.
Through December 31, **Major exhibition of Oriental crafts.** Commercial Museum, Philadelphia.
June 1-30. **Alvar Aalto.** Smithsonian Institution Traveling Exhibition. City Art Museum, St. Louis, Mo.
Old Prints of City Views Throughout the World. Old Print Center of Phyllis Lucas, New York.
Contemporary Handweavers of California. M. H. de Young Memorial Museum, San Francisco.
June 1-October 4. **Swedish Folk Art.** Smithsonian Institution Traveling Exhibition. Museum of New Mexico, Santa Fe.
June 8-19. **First World Congress of Craftsmen.** Sponsored by American Craftsmen's Council. Columbia University Campus, New York.
June 11-20. **Grand Rapids Furniture Market.** Exhibitors Building, Grand Rapids, Michigan.
June 14-18. **New York China & Glass Show.** Hotel New Yorker.
June 14-20. **Summer Home Furnishings Market.** American Furniture Mart and Merchandise Mart, Chicago.
June 14-July 15. **Mies van der Rohe.** Smithsonian Institution Traveling Exhibition. Canton (Ohio) Art Institute.
June 15-26. **225 Fifth Avenue (New York) Early Bird Market.**
June 15-July 15. **American Textiles.** Smithsonian Institution Traveling Exhibition. Western Michigan University, Kalamazoo, Mich.
Josef Albers: The Interaction of Color. Smithsonian Institution Traveling Exhibition. Corning Museum of Glass, Corning, N. Y.
June 16-July 7. **Tel Aviv International Trade Fair.** Tel Aviv, Israel.
June 16-August 29. **Artist-Craftsmen of New York—Special Group Exhibit of Ceramics, Sculpture, Stained Glass, Tapestry.**
June 21-24. **Atlantic City (N. J.) Housewares Show.** Convention Hall.
June 21-26. **Summer Market.** Los Angeles Home Furnishings Mart.
New York Lamp & Home Furnishings Show. Hotel New Yorker and Trade Show Building.
June 22-26. **New York Furniture Market.** New York Furniture Exchange, National Furniture Mart, 71st Regiment Armory.
June 23-August 1. **Art Dealers Association of America—Second Annual Summer Show.** Parke-Bernet Galleries, New York.
June 27-July 2. **Southwest Curtain, Drapery & Upholstery Market.** Dallas Merchandise Mart.
June 29-July 3. **Dallas Home Furnishings Market.** Dallas Market Center.
July 19. **Kenwood Hill Midsummer Art Fair.** Kenwood Hill Road, Louisville, Ky.
July 19-22. **Washington (D. C.) Gift Show.** Hotel Willard.
July 25-August 23. **Craftsmen of the Eastern States.** Smithsonian Institution Traveling Exhibition. Robertson Memorial Center, Binghampton, N. Y.
July 27-August 7. **China, Glass & Gift Market.** Merchandise Mart, Chicago.
July 31-August 9. **California Home Show.** Pan Pacific Auditorium, Los Angeles.
August 1-31. **Twelve Churches.** Smithsonian Institution Traveling Exhibition. Southern Baptist Convention, Nashville, Tenn.
Eero Saarinen: TWA Terminal. California Museum of Science and Industry, Los Angeles.
August 2-8. **Chicago Gift Show.** Palmer House and La Salle Hotel.
August 4-8. **31st Annual Craftsmen's Fair.** Sponsored by League of New Hampshire Arts and Crafts. Mt. Sunapee State Park, Newbury, N. H.
August 6-7. **Two-day Market.** Los Angeles Home Furnishings Mart.
August 6-9. **Florida Furniture Mart.** Fontainebleau Hotel, Mimai Beach.
August 8-30. **Contemporary Handweavers of Northern California.** M. H. de Young Memorial Museum, San Francisco.
August 8-September 6. **Swedish Design Today.** Smithsonian Institution Traveling Exhibition. California Museum of Science and Industry, Los Angeles.
August 9-12. **49th San Francisco Gift Show.** Brooks Hall, Sheraton-Palace and St. Francis Hotels, Western Merchandise Mart.
August 15-31. **American Textiles.** Smithsonian Institution Traveling Exhibition. Textile Hall Corporation, Greenville, S. C.
August 15-September 15. **Finnish Rugs and Tapestries by Oili Maki.** Smithsonian Institution Traveling Exhibition. Dulin Gallery of Art, Knoxville, Tenn.
August 16-18. **Portland (Ore.) Gift Show.** Memorial Coliseum and Plaza Hotel.
August 16-21. **New York Gift Show.** Hotel New Yorker and Trade Show Building.
August 17-21. **225 Fifth Avenue (New York) Fall Market.**
August 23-26. **Seattle Gift Show.** Exhibition and Display Halls at World's Fairgrounds, Mayflower and Olympic Hotels.
August 30-September 1. **Spokane (Wash.) Gift Show.** Davenport Hotel.
August 30-September 3. **Boston Gift Show.** First Corps Cadet Armory and Statler Hilton Hotel.



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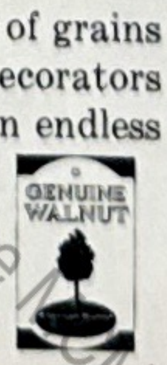

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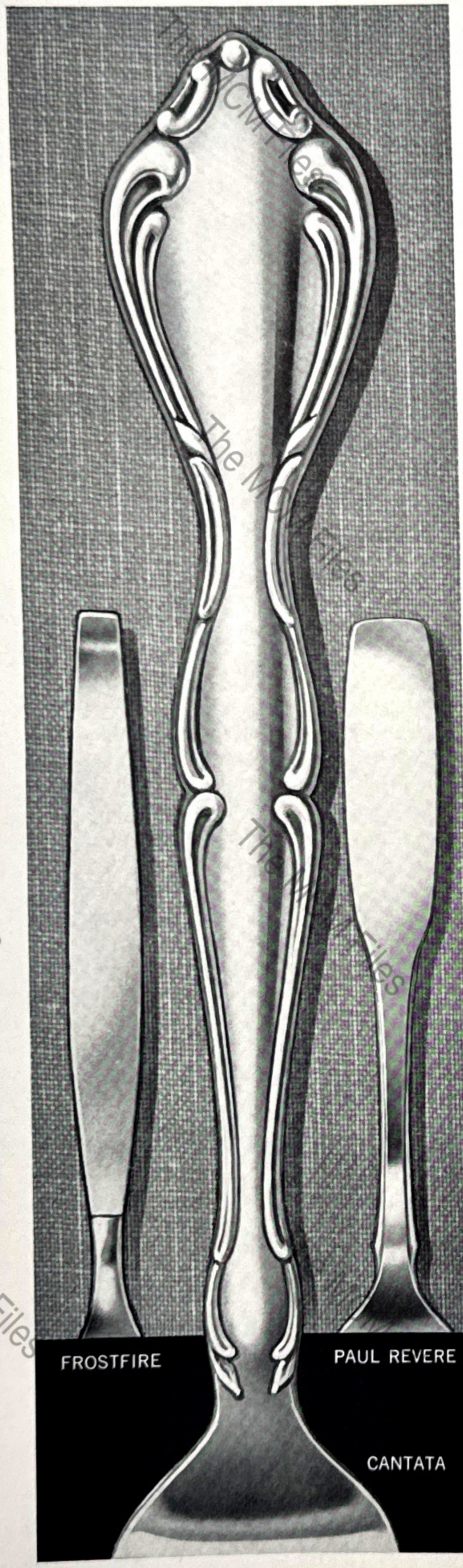

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INTERIORS BY

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The beds in "dreamland" are made of urethane foam

Disneyland days are happy days, fun-filled for youngsters and oldsters alike.

And when day is done, the place to be is the delightful Disneyland Hotel to recharge spent energies while you dream about fabulous new days to come.

Guests at the Disneyland Hotel enjoy truly superb comfort, on Englander mattresses of urethane foam. Many of them take the trouble to tell the management about it, too, according to Frank L. Bret, vice president and general manager of the hotel.

"We tried urethane foam a few years ago when our original innerspring units failed prematurely," reports Mr. Bret. "Urethane has stood up so well and has received such fine compliments from our guests that we have decided to use it throughout the hotel, including the new Disneyland Tower."

Mrs. Veneta Wilson, executive housekeeper, reports that complaints and absenteeism due to back inquries sustained by her maids turning mattresses have been eliminated because urethane foam is light and easy to handle.

For photos of the sumptuous interiors of Disneyland Hotel guest rooms, turn to the next page.

The MCM Files

Disneyland Hotel offers a variety of sleeping accommodations... all urethane foam!

The king-size bed (above) offers exceptional sleeping luxury. The lightweight urethane foam mattress eliminates the back-breaking problem of handling over-sized mattresses of heavy old-fashioned constructions.

The two-bed room (left) accommodates a family of four easily. Mom and Dad can't be on guard constantly and boys will be boys, so Disneyland Hotel management planned its interiors to withstand the rough-and-tumble exuberance of youth. Urethane foam mattresses are child-proof and will be going strong long after traditional mattress constructions have broken down.

Another room arrangement (right) with one double bed and one convertible, sleeps one, two or three in solid comfort, converts to a spacious sitting room for visiting or TV. Furniture used in Disneyland Hotel guest rooms is cushioned in urethane foam.

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Quince

Golden Poppy

Sandstone

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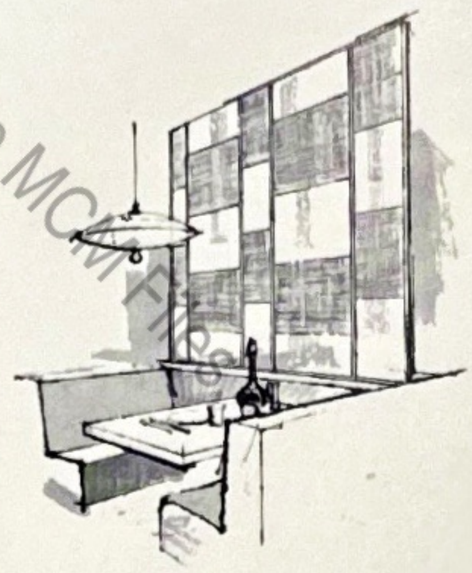

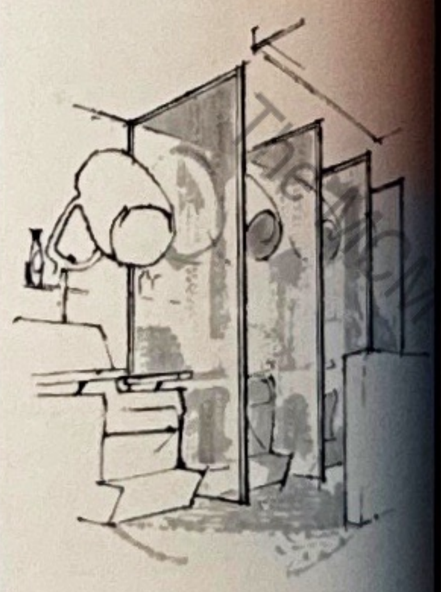

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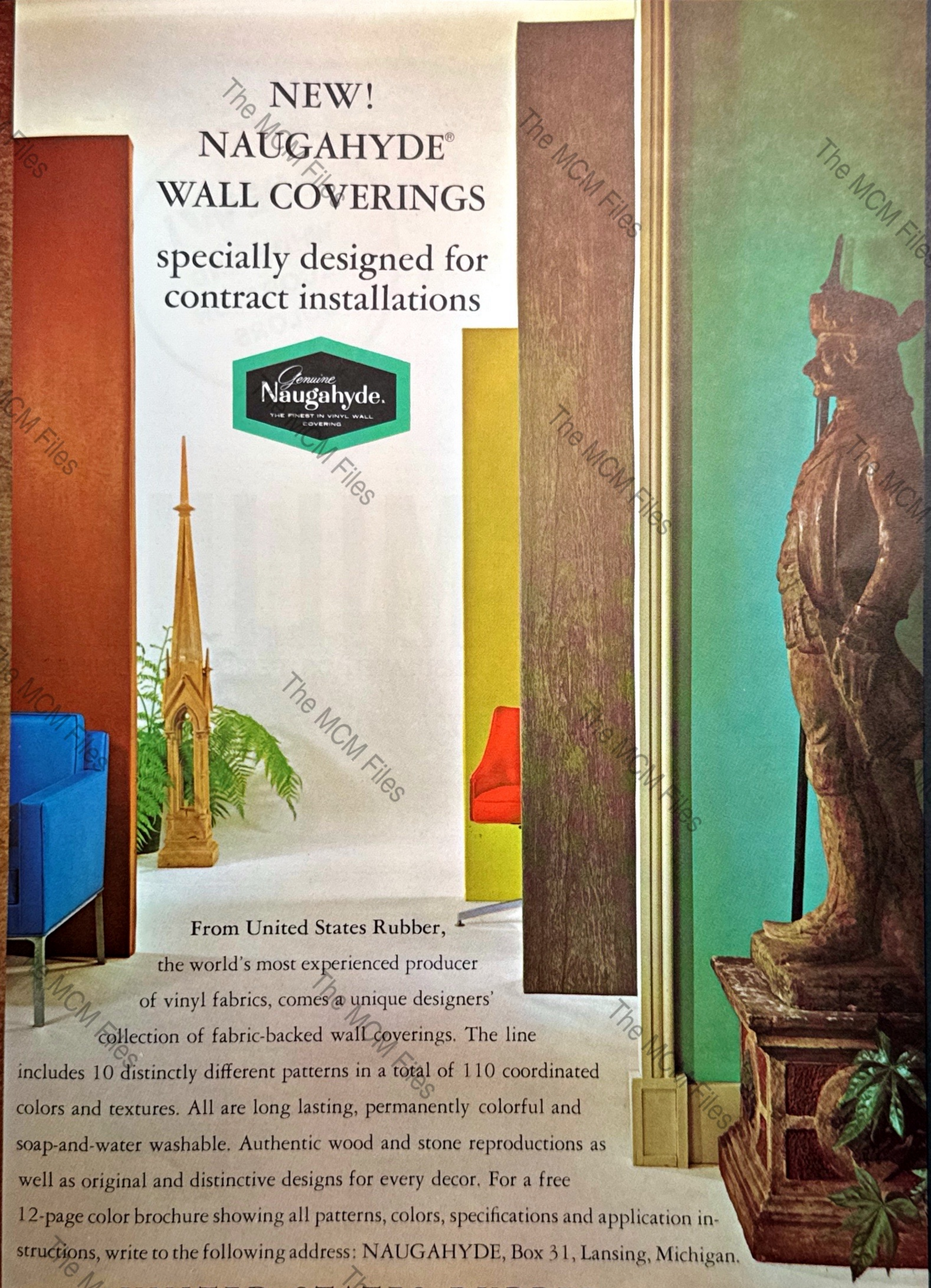

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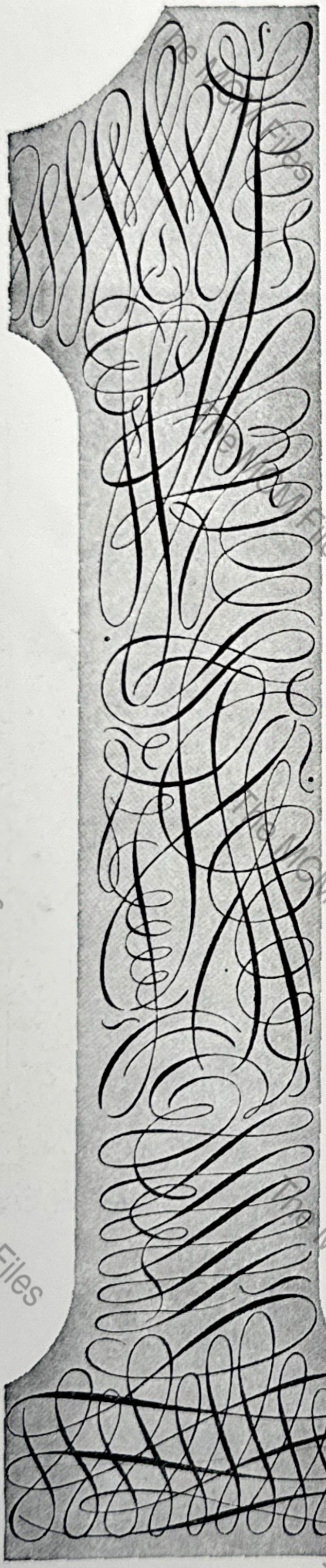

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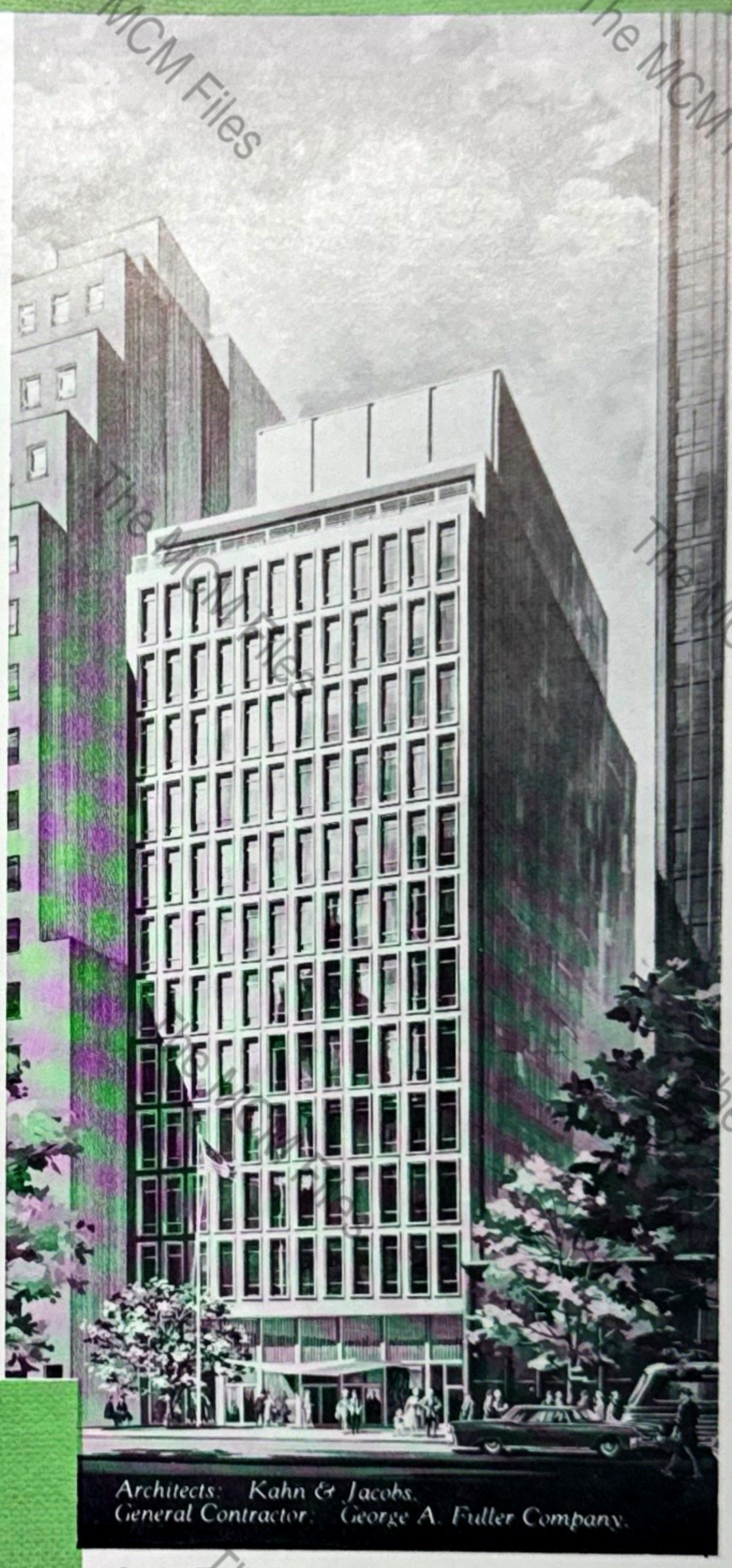

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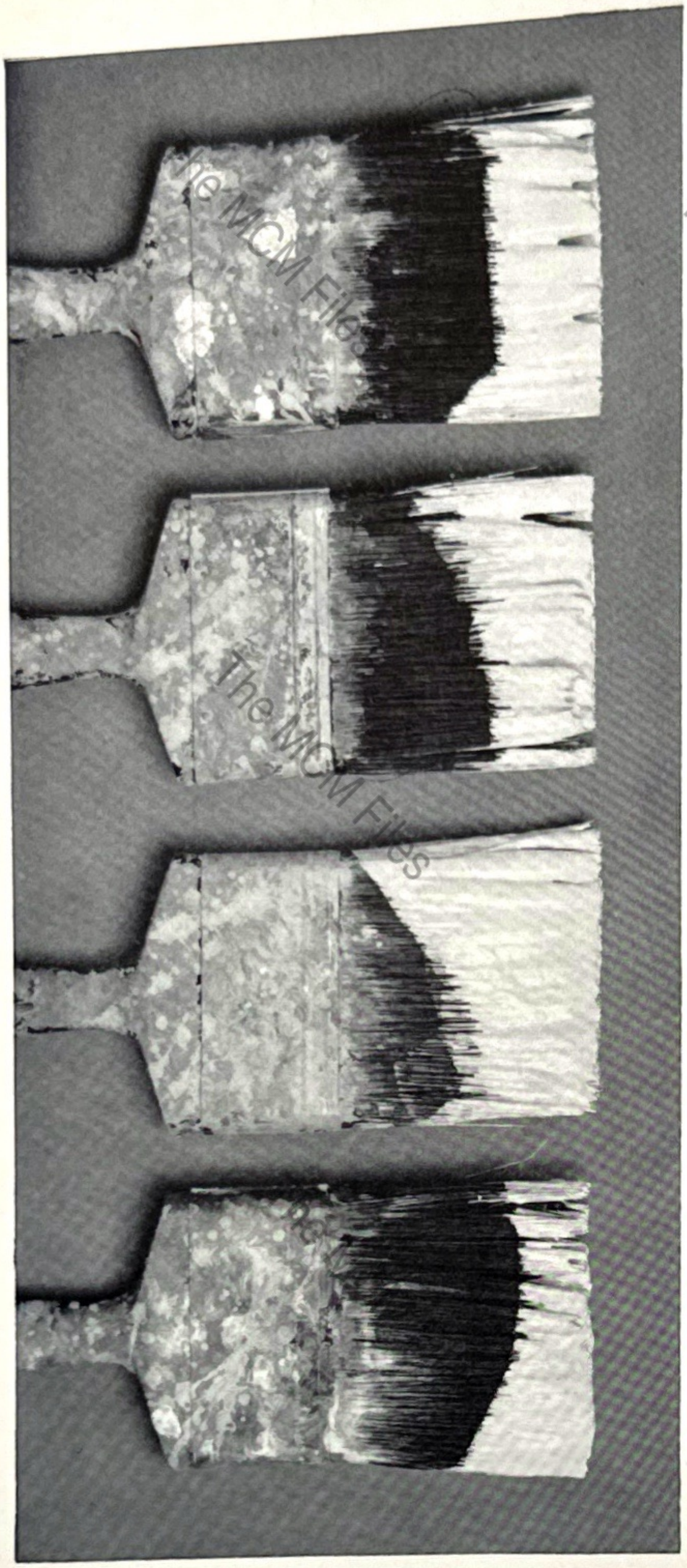

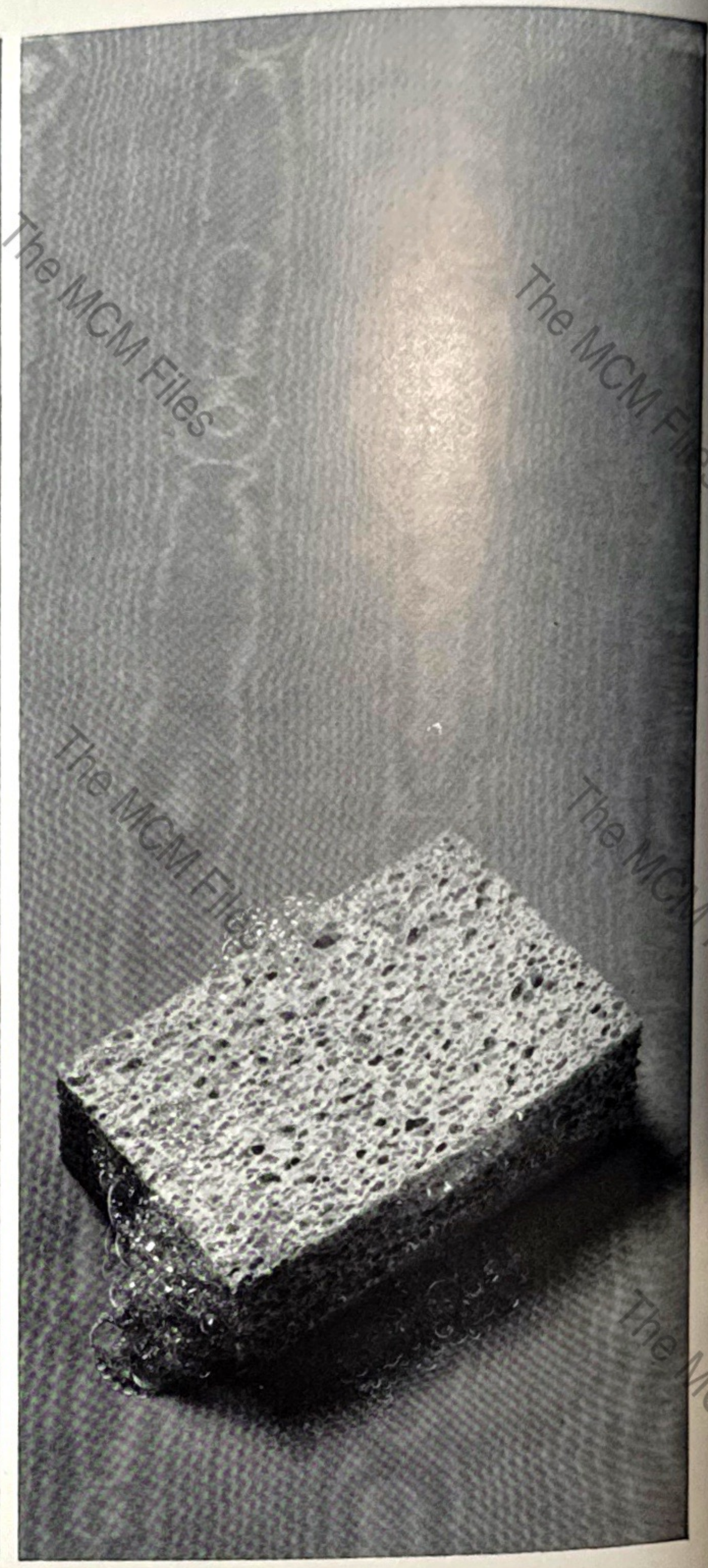

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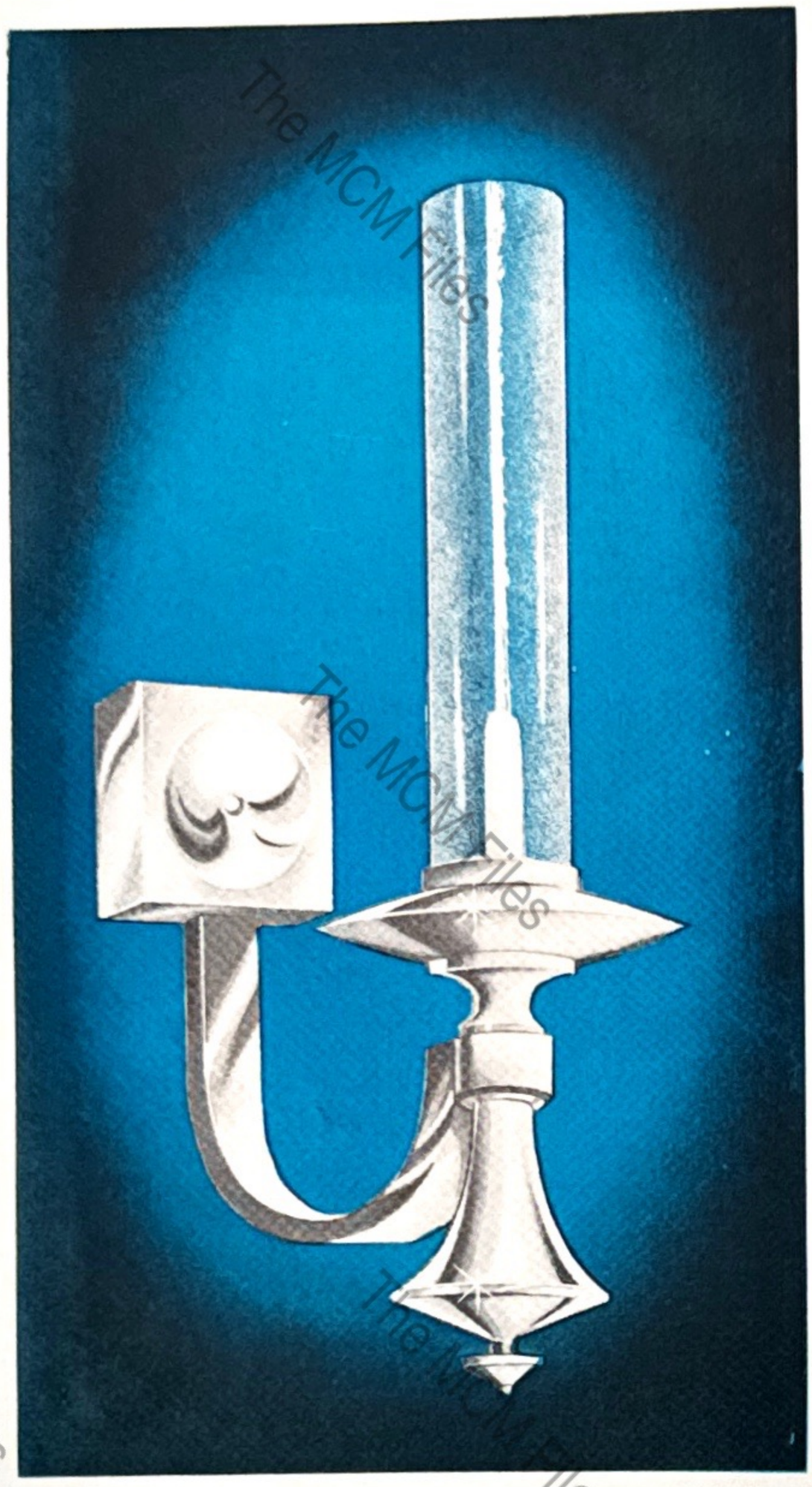

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Edward Wormley's Architectural League Proposal

At the New York Architectural League's April 30th opening for a photographic exhibition of interiors, speaker J. Edward Wormley, F.A.I.D., presented an idea — the core of INTERIORS' *editorial on page 57. His text (minus preamble) follows:*

It is too late in our times to talk again about the present confusion, even if healthy confusion, in architecture.

It is too late in our lives to argue whether architecture is still the mother art. (Edgar Kaufmann thinks it isn't.)

It is too late to bemoan the desecrations of interior designers' treatments of exterior designers' interior spaces.

And it is too late to wish that architecture today made more use of painting and sculpture and landscaping except as "costume jewelry" or as afterthoughts.

It is even too late to say that the exhibition we are celebrating tonight must be reviewed in the light of all these quandaries in time. These illuminations of the work of New York interior designers demonstrate enough varieties of competence to sound taps for the belief that "decorators are merely shoppers".

These are the days when we hear that automated drafting techniques can now speed up and multiply the banalities of commercial building design. And these are the days when we see that industrial designers have largely usurped the role of architects in World's Fairs. (At least industrial design—if that is what it is—seems to have supplanted architecture in Flushing Meadow.) Perhaps this is the day when the persistent individualism of designers of interiors deserves encouragement.

The 78 Ektachromes in the light boxes around us demonstrate versatility, orderliness, gaiety, courageous color, rational (not just modish) functionalism, and thoughtful attention to human foibles. If they occasionally possess flair or esthetic comfort, they need no apologia. They also represent a certain selection, on the part of the individual exhibitors, in an effort to show interior architectural treatments of spaces which go beyond mere arrangements of merchandise. I was sorry to read in the New York Times last Sunday that:

"Interior decorating means assembling furnishings and arranging them in a way that is pleasant to look at and to live with."

If this is true, no wonder we don't like to be called decorators.

The stimulating display here, by the grace and industry of the Pahlmann office, gives sparkle to these familiar dingy walls and brings me to the crux of my "idea".

It is this: — And I'll put it in the form of questions.

Wouldn't it be a fine thing if the League could have larger, newer, lighter, airier quarters?

Wouldn't it be fine, too, if sister (or should I say brother) organizations—from among whose members the League's membership is drawn (and could be expanded) could share such new quarters with the League?

Wouldn't it be nice if those new, more spacious premises, could embrace meeting rooms, some of which might double as exhibition rooms, a real gallery besides, a real lounge, dining rooms, kitchens, bar, administrative offices—partly individualized for the sharing organizations—and even a workshop?

Wouldn't it be a proud day to have the clients we severally serve see us practicing what we preach?

In other words, wouldn't it be wonderful if such a headquarters could be a place we liked to bring guests to?

In short, wouldn't it be nice if it were the kind of place we would really like to come to ourselves, instead of feeling "I ought to support the poor old League?"

Wouldn't it be exciting to have our new headquarters in a place like the fifth or sixth floor of the United Nations

(*Continued on page 50*)

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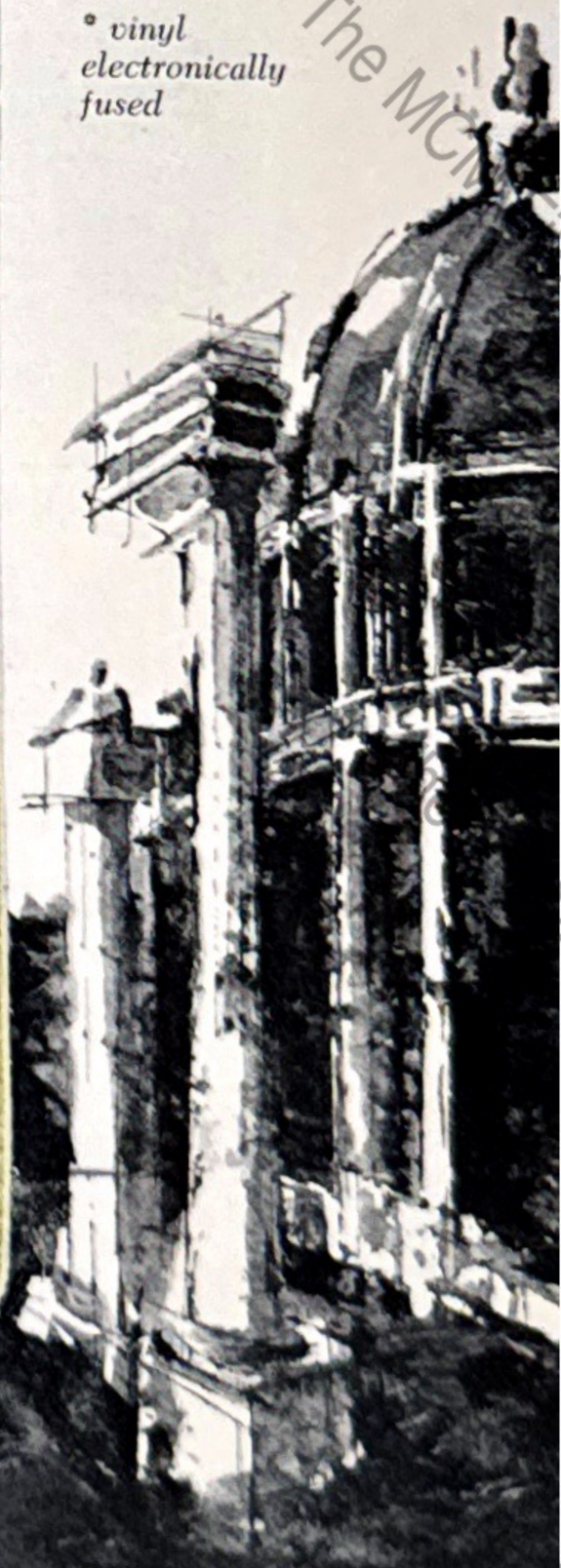

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SUBMISSIONS Entries may be made either by designer himself, or by anyone else on behalf of the designer. Copies of the submission form are obtainable from the address below. Forms must be returned postmarked not later than July 31, 1964. • PRESENTATION Announcement of the designers to be honored and presentation of the award medals will be made at an awards dinner on Friday, October 16, 1964 at Philadelphia, Penna. • REQUEST FORMS Wm. M. Schmidt, 20304 Harper, Harper Woods 36, Michigan.

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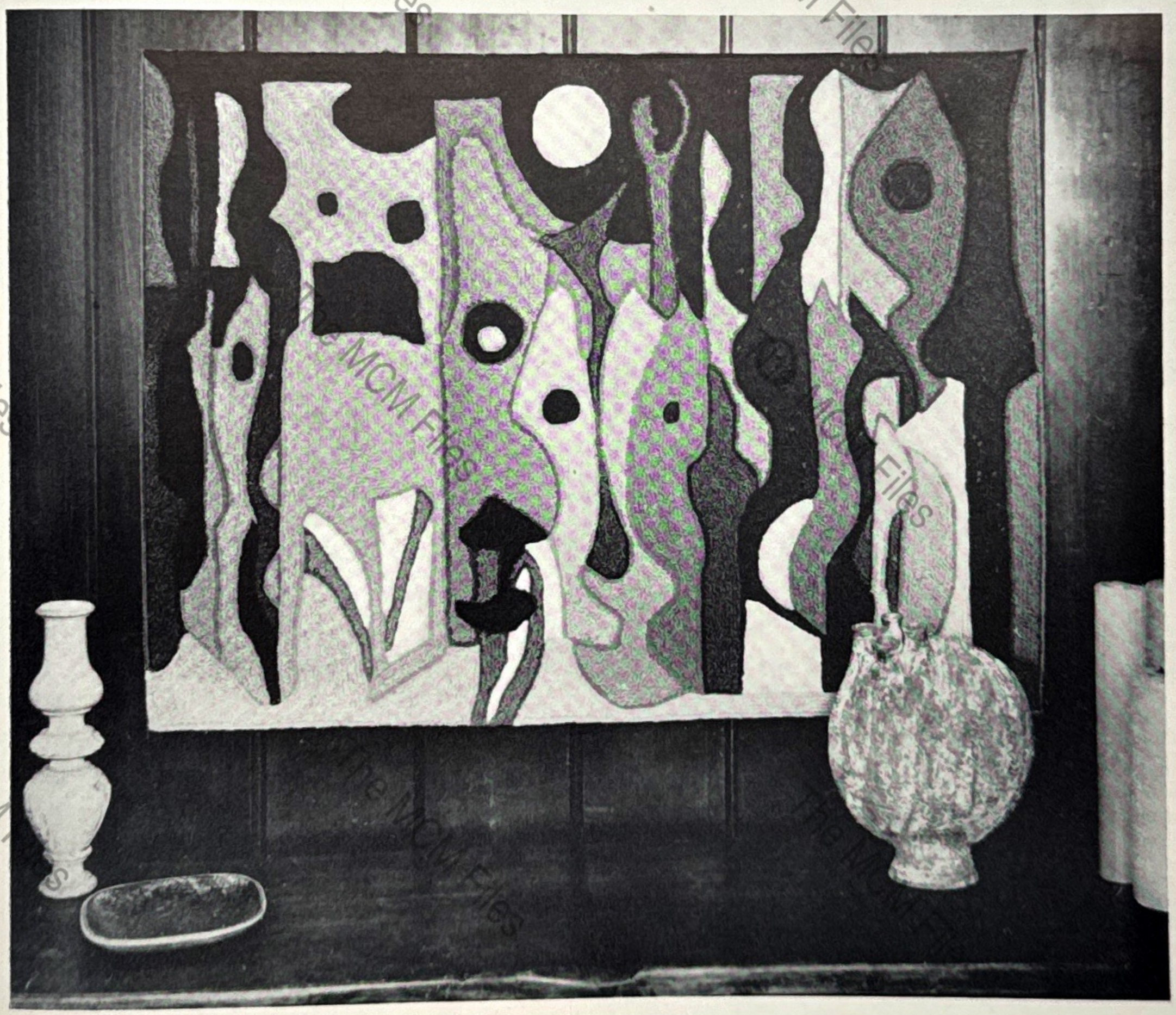
IT COULD ONLY BE A V'SOSKE



The technique used in the interpretation of the panel shown, designed by Nicholas Orsini, employs heavy, un-cut wool yarns against a delicate cut velvet outline. It is an apt illustration of Stanislav V'Soske's understanding and control of his medium.

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COTTON . . . THE FIBER YOU CAN TRUST

Edward Wormley's Architectural League Proposal

(*Continued from page* 40)

Plaza Building, overlooking the U.N., its park, and the East River, and the new institutional complex lining First Avenue from 42nd to 49th Streets?

My final sentences could be captioned "Why I Am Not Starry-Eyed"—in case you think I am.

First. The industries and clients we League members serve in our various professional capacities are affluent and aware. The billions of dollars of business they represent provide the millions of dollars of combined gross income our offices enjoy. The total membership of the contributory societies and professions of the League itself runs into several thousands in New York alone. (An outsider would never suspect it on seeing these diggings.)

Second. If the present organization were expanded by new members who would be attracted by a new location and really adequate facilities, the atmosphere of a true club could be partially financed by the patronage of wives alone, who now spend your money at flossy restaurants all over town.

Third. The expanded use of the rooms and exhibit areas which the grouped offices of several organizations would bring might yield some added potential income from rentals, while overlapping expenses of separate quarters would be eliminated.

Fourth. The actual furnishings of a new headquarters could in part be provided by the over-exercised bees we put on our suppliers and sources.

Fifth and finally. Interior designers, at least—I don't know about architects and the others—are frequently criticized for trying to live as well as their clients. Well, what I want to know is, why shouldn't we?

My last word: Our splendid new place for heaven and art's sake should never be designed by a committee!

As Cinderella discovered—and we ought to know—beauty often leads to bounty.

Highlights of A.I.D. National Conference in Dallas

More detailed reports—as well as the text of several entire speeches—from the A.I.D.'s 33rd National Annual Conference in Dallas, May 10-14, will appear in the July issue of INTERIORS. In the brief space available here, however, some of the presentations of this most stimulating conferences can be mentioned. At the May 11th Anniversary Luncheon *Mrs. Walter Paepcke*, widow of the founder of the Aspen Design Conferences, surprised her hearers by *not* making a sales pitch for these annual June events in the Colorado ski resort. Instead she predicted the probable effects of the leisure automation would enforce upon society within the next quarter century—with particular emphasis on the designer's more serious role. A woman of exceptional charm, Mrs. Paepcke undoubtedly succeeded in luring many of her hearers to her Conferences. . . . On the same program Senior *Time* editor *Cranston Jones* explored the capricious path of contemporary design. . . . A vehement argument punctuated the same afternoon's session on Professional Education for the Interior Designer moderated by *Robert J. Stevens*, Chairman of Interior Design at the University of Cincinnati and President of the Interior Design Educators Council. Members of the audience took issue with the architect-oriented approach of Stevens and his fellow panelists, who included *Professor Hope Foote* of the University of Seattle and *Professor James Howell*, Parsons' new Interior Design Chairman. . . . The May 12th *Resources Council Program* under Chairman *Rita Battistine* included polished and informative presentations by *Chemstrand's D. R. Kressler, Robbins' James Sparks, Hansen Lamps' George Hansen*, and *National Paint, Varnish, & Lacquer Association's Robert A. Roland.*

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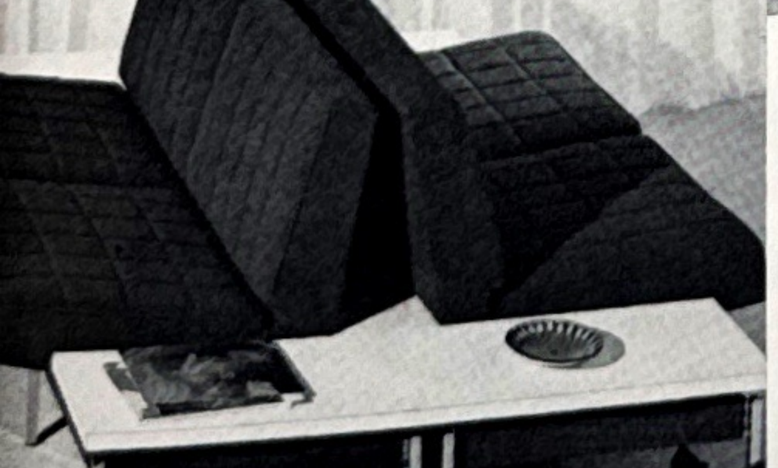
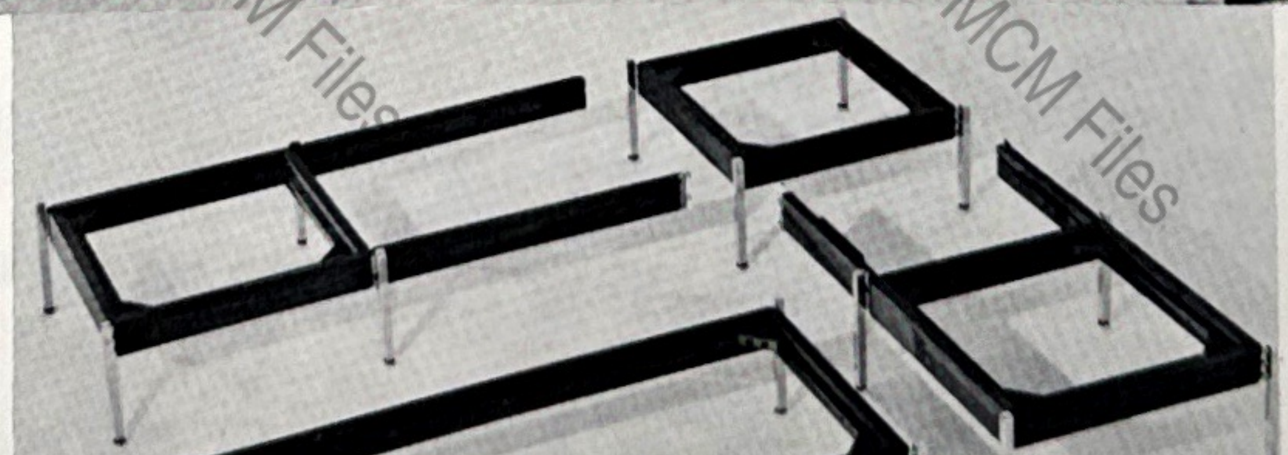


n exclusive of Tuba II design is the finished ack view of island groupings.



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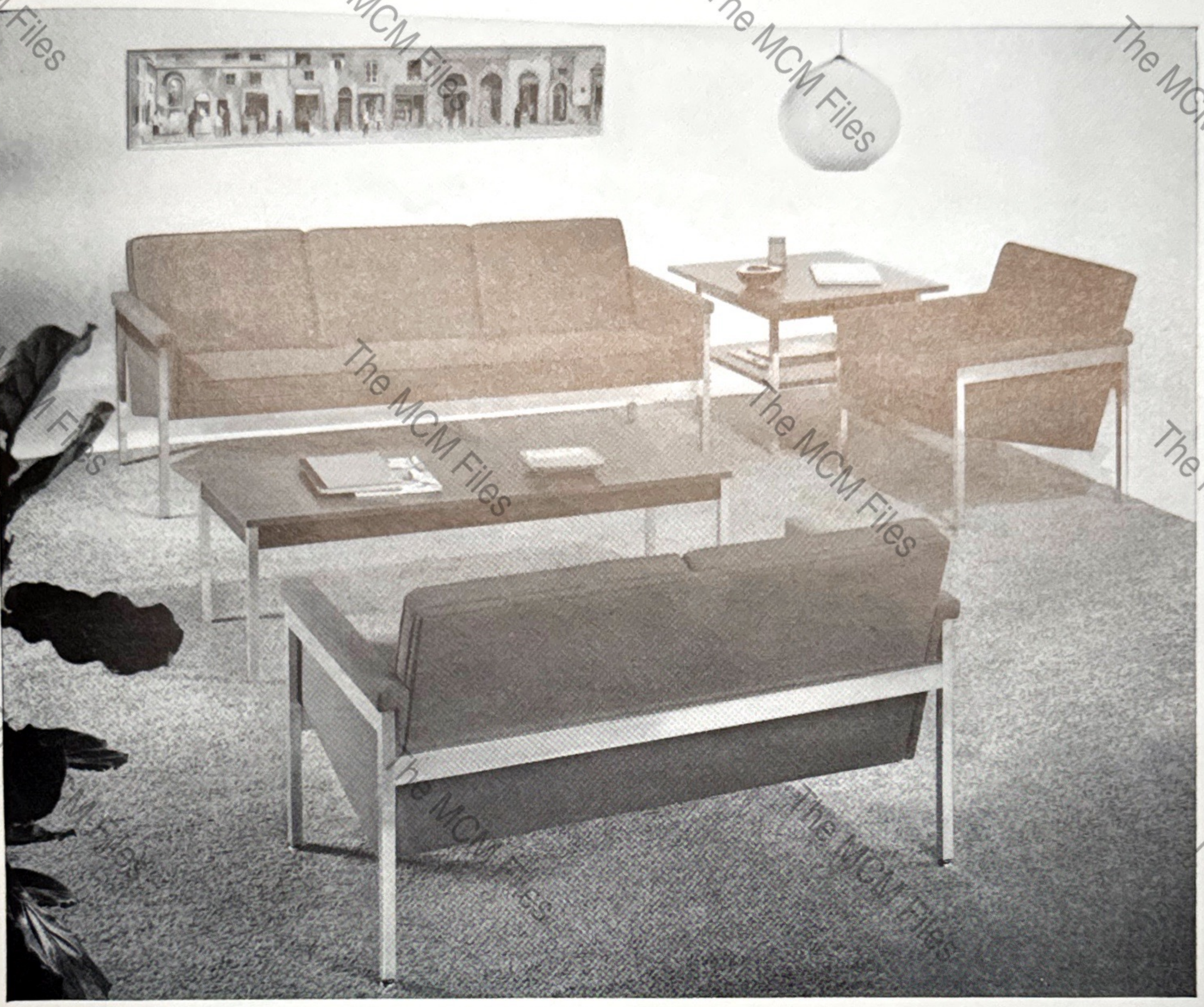

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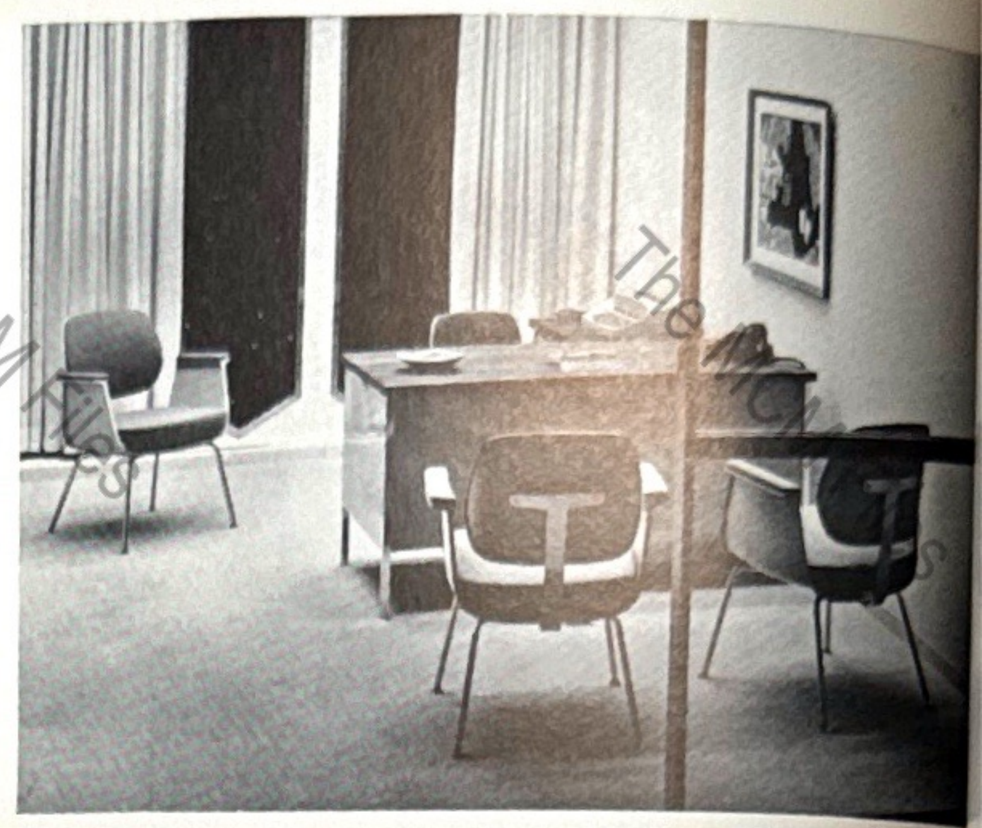

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The MCM Files

BIG LEAGUE

The past several weeks have witnessed a frenzy of activity on the part of our professional organizations. It began with an excellent symposium on design education conducted on March 14 by the Decorators Club, raising doubts about what our profession is doing at the World's Fair (previewed in the March issue). Then, during the week of the Fair's opening, the N.S.I.D. held its first National Convention in New York (also previewed in March), and a fortnight later the A.I.D. held its 33rd National Conference in Dallas (this issue, pages 12, etc.). On April 30 the Architectural League launched an exhibition of interiors selected and mounted by a committee chaired by William Pahlmann, F.A.I.D., and on May 21 the National Office Furniture Association wound up a designer symposium in connection with its annual convention and exhibition in New York (May issue, pages 110-119). During this period there has also been a national conference of the National Home Fashions League in San Francisco, and a Northern Texas Chapter N.H.F.L. symposium in Dallas coinciding with the National A.I.D. Conference. Never have the crucial professional problems of fees and payments, licensing, business practices, and educational requirements been so thoroughly explored and debated. Never has the interiors field been so much in the public spotlight.

The soul-searching within the profession, as well as the public attention which has been focussed on it, can lead only to a heightened understanding of the interior designer's qualifications and his contributions to the American scene and the American economy. Perhaps not as slowly as before, America's interior designers are winning recognition as members of the team engaged in the responsible task of designing the future.

Of all the events referred to here, the New York Architectural League's exhibition of interiors may have the most heartening implications, for two reasons. One is inherent in the fact itself that the Architectural League—which represents the building arts—recognizes the interior designer as a professional collaborator, a specialist rather than a competitor, a colleague and a professional equal.

The other reason was the proposal made by J. Edward Wormley, F.A.I.D., in the featured speech of the opening. Wormley urged the Architectural League to stop making-do with its present shabby headquarters and, in collaboration with related organizations (including those of the interiors field) to set up first-rate club, exhibition, and workshop facilities in a desirable location. Full particulars will be found in the speech itself, which is reprinted on page 40.

It strikes us as desirable that members of the professions involved should have headquarters they would be proud to support, proud to use, and proud to show their clients. And it sounds feasible too. What is more significant is the example that Wormley has set by initiating a cooperative movement that, among other things, would end the isolation of each profession involved in the creation of environment. It would do architects, interior designers, landscape architects, urban planners, space planners, industrial designers, muralists, sculptors, and craftsmen a world of good to rub elbows with each other. We must become friends with our demi-colleagues, and learn to speak one language together. An attractive professional club, to be used in common, would stimulate this kind of rapor.—*O.G.*

our cover

Snipping and pasting a découpage cover for this issue — which features a contract section on Shops and Stores — art director Pat Norado was attracted by the curving, heavily carpeted stairs used by Leon Barmache in the redesigned Yardley shop at Rockefeller Center. More literal illustrations of Yardley's appear on pages 86-87.

AT HOME IN THE DAKOTA

Giora and Judy Novak meet the challenge of grand scale in an apartment where space to live, work, entertain, and display paintings was to be had for the organizing

Amid the jerry-built structures of our Kleenex civilization, the Dakota is a symbol of stability. Its apartments are even more desirable today than when it rose west of Central Park in 1881. No one then minded the 72nd Street location (as remote as Indian territory — whence its name), any more than anyone today cares that its address still lacks east side *cachet*. When the building went cooperative two years ago, no one complained about the Victorian-brewery- Gothic exterior concocted by Henry Janeway Hardenbergh (who later designed the Plaza). What mattered were the eternal verities of its huge rooms, mahogany woodwork, and walls and ceilings packed with two feet of earth to insulate and to muffle sound. The meticulously maintained building was hardly altered even then, except that servants were dispossessed from the rooms under the eaves to make saleable penthouses. A tenant restaurant on the first floor was also dismantled with its basement adjunct. Among the most nobly scaled in the building, this potential apartment lacked baths, kitchen, closets, even doors and walls at openings from the public corridors. Only an aged millionaire with an army of servants could be expected to take the unwieldy rental package. But is it a young couple who have it now, and maintain it with one part-time helper.

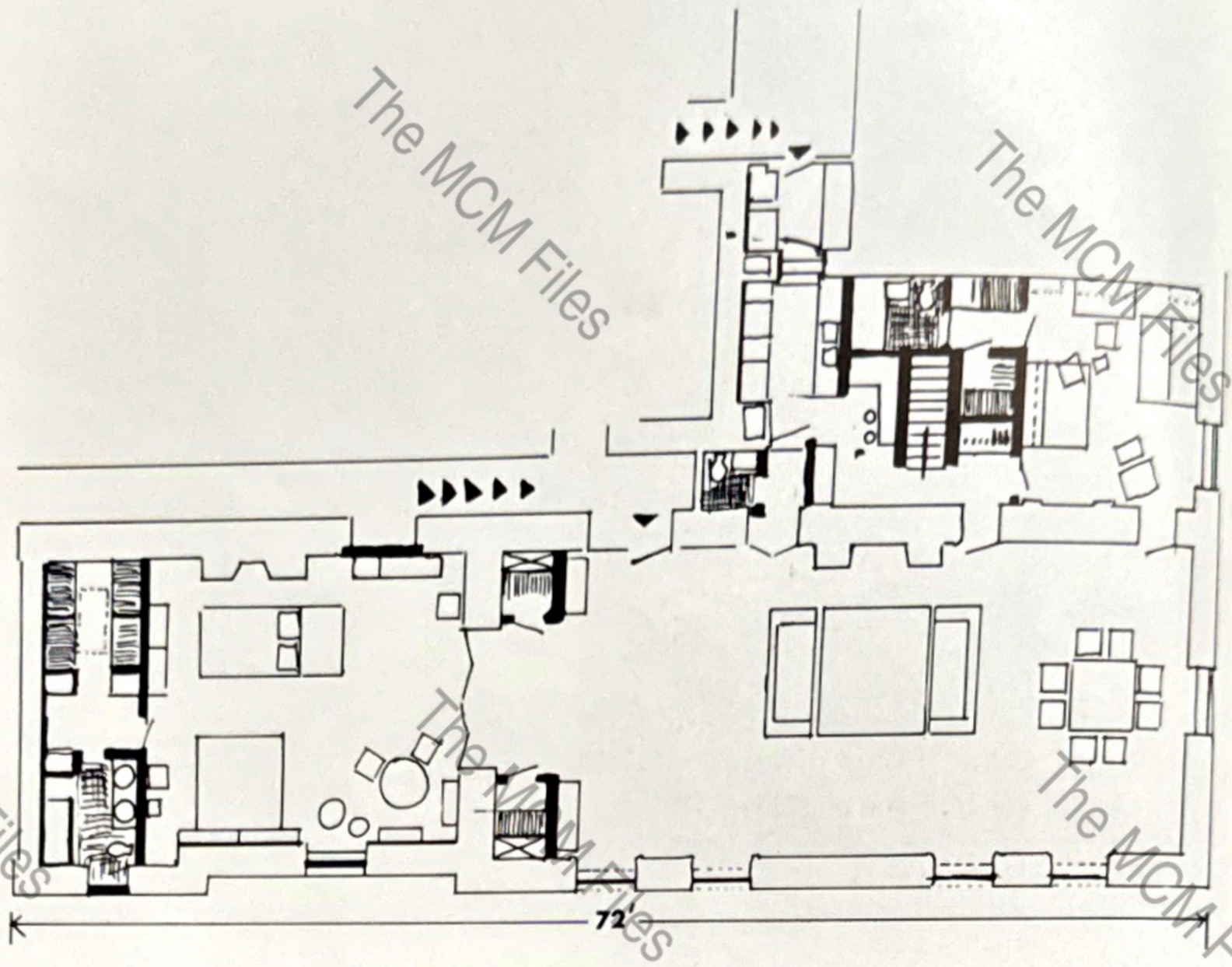
Israeli-born artist Giora Novak wanted precisely what it offered — studio space for huge paintings, sculptures, and constructions, storage space for the books and paraphernalia of a lifetime, wall space to display paintings, space for life and friends . . . space, in other words, for his permanent home. He is convinced that New York is the world's art center and where he will always want to be.

As an experienced interior designer, Judy Novak, Giora's Chicago-born wife of three years, had the task of converting the raw space to the purpose. However, the appalling size and hard reverberations from the marble floor prompted her to ask the advice of Philip Johnson. He pronounced the double-square proportions of the main room magnificent, prescribed carpeted walls to deal with the noise problem, and suggested as little tampering as possible. After that he left her to her own devices, and with the exception of consultation on lighting from Richard Kelly, it is only Judy Novak's spare, subtly adjusted, but boldly scaled devices that are illustrated here, among the decorative sculptural flourishes of the building and her husband's ultra-abstract sculpture and painting.—*O. G.*

View from bedroom doors to living-dining room, in other words from the former restaurant's smaller to its larger dining hall. Mahogany doors with stained glass panels and coffered mahogany ceiling have not been molested except for a careful cleaning and dark rubbing to tone down the red overtones. Also unimproved is the marble floor with inlaid border in green, black and red marble, and the huge carved brownstone chimney. Black marble dadoes were removed to thread outlets, then replaced. Mahogany wall paneling has been replaced with inexpensive off-white carpeting over strips to support Giora Novak's painting, which can thus be frequently changed without leaving punctures.

photographs by louis reens

Sparse but large-scaled furniture is grouped in symmetrical squares to define conversation and dining areas. Dining and coffee tables are topped with identical 5½" marble squares, the only difference being height. Flanked by the two sofas, coffee table is used for dining also, and can in addition be rimmed by low Japanese chairs. Squared off sofas are low but beefed up with double layer of cushioning to cope with scale of the space.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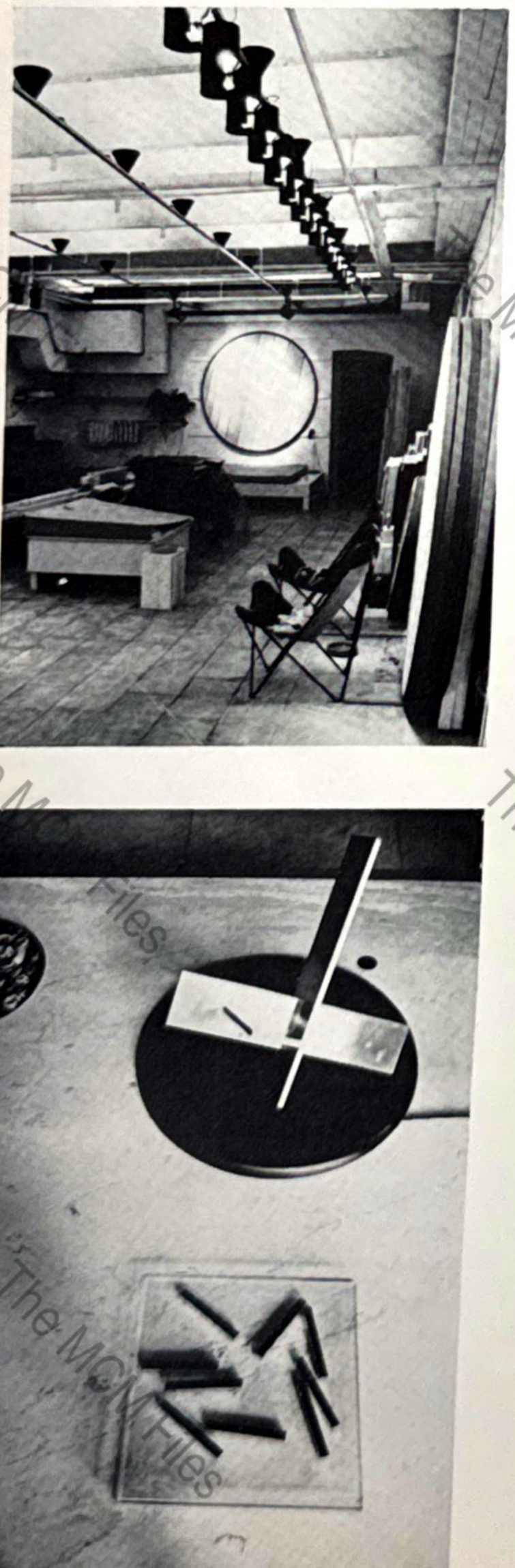
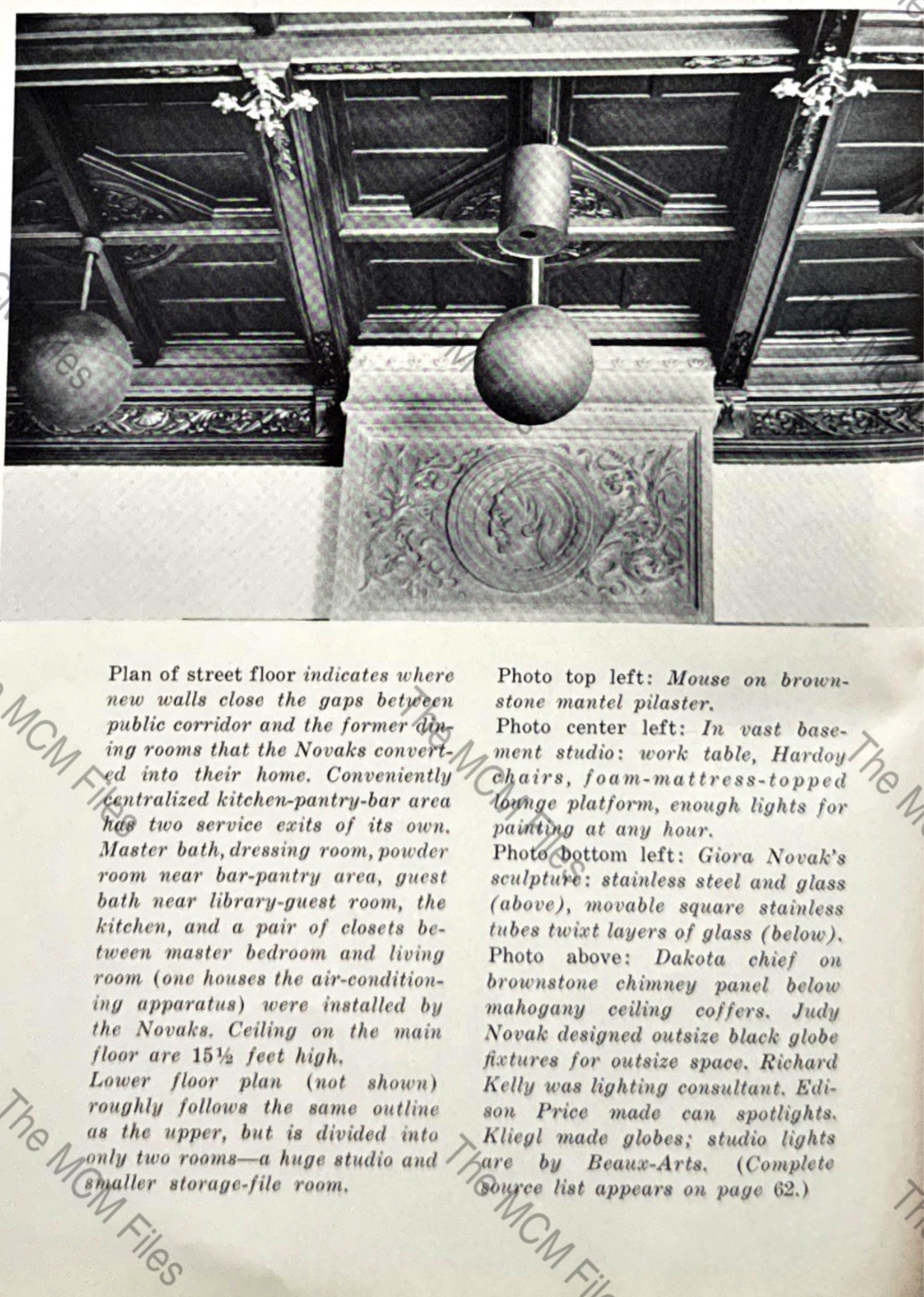




Above: *In marble-floored, white carpet-walled main room, the decor changes as Giora Novak's paintings are changed (black-and-white photography camouflages a large pale blue painting between tall window and door). Or—for major room redo, Judy Novak has only to replace sofa fabric—purple Haitian cotton with grap warp nub (Scotchgarded, latex-backed). Giora's sculpture of stainless steel and lucite stands beside sofa.*

At left: *Tall Giora Novak has red-gold hair, Slavic features. His work has been shown at the Venice Biennale, and he has designed buildings (not realized)—one of which* INTERIORS *will present in future. He also designs jewelry.*

SOURCES

Dining and coffee tables: Laverne Originals (special 5½′ square, black-finish base)

Chairs: Laverne Originals (special black-finish bases, special dark-brown leather)

Sofa: Made by Dunbar to Judy Novak's design. *Sofa fabric:* Far Eastern

Vertical blinds: Louverdrape Vertical Blind Corporation through CBS Venetian and Vertical Blind Company

Seating and tables in bedroom: Knoll

Bed and bedroom case furniture: Herman Miller. *Fabrics in bedroom:* Herman Miller

Horsehide rugs: Hides from Leathers Best, sewing by Harry Hertzman

Lighting globes, can spotlights, studio spotlights: manufactured by Edison Price, Kliegl, and Beaux Arts to Judy Novak's design in consultation with Richard Kelly

Standing and portable lamps: George Kovacs (modified to Judy Novak's design)

In this night view of the dining area the vertical blinds are closed flat and the highly versatile lighting system picks out the paintings, plants, and table top. Giora Novak's two square paintings are variations on a theme of russet lines on off-white background, and the deeply carved teak frames are integral to their design. Dining furniture has special black-finished bases, special dark brown leather.

CONTRACT INTERIORS

Retail stores

North Star Mall
Bullock's San Fernando
Saks Phoenix
Robert Simpson Company, North York
Robert Simpson Company, Toronto
Papier Malcé
Michael Malcé
Yardley of London, New York
D/R International, Inc.

The MCM Files

NEW ADDITION TO NORTH STAR MALL

Unified design and air conditioned court makes shopping a pleasure in San Antonio Center

By Katzman Associates

Richard Katzman, A.I.D., project director

Alfred Kloke, project designer

The first modern suburban shopping center with a pedestrian mall and separate parking area was built near San Diego during World War II. Since then thousands of regional shopping centers have sprung up across the country to prove the validity of separation of vehicular and pedestrian traffic. And with their emergence a giant design problem also emerged.

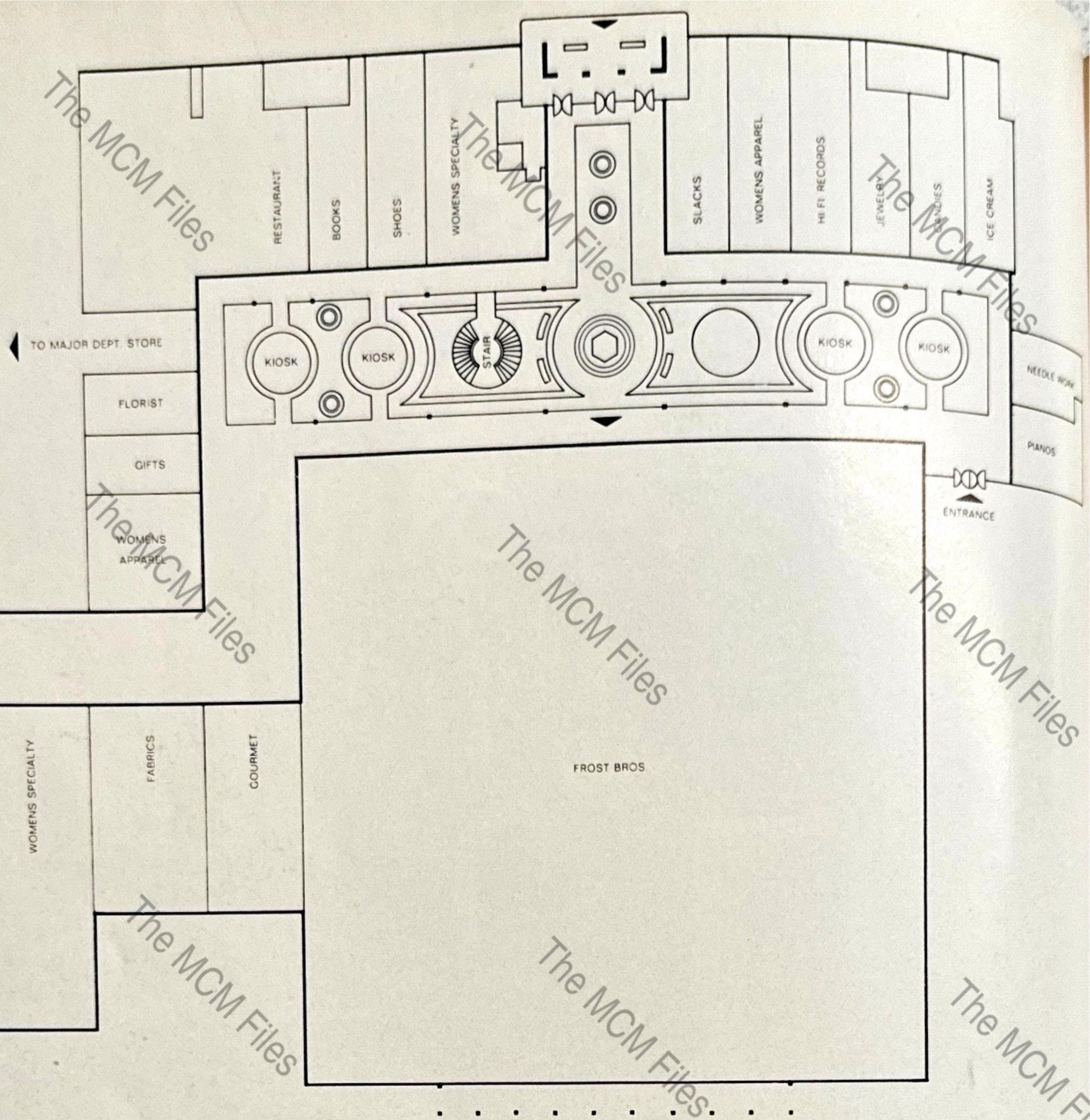
A shopping center must combine economic planning and civic planning. It must solve the interrelated problems of automobile traffic, parking facilities, pedestrian traffic, and the specialized planning problems of large groups of stores. On top of all this harmony should prevail if the result is not to be a discordant collection of shops each shouting for attention.

While the shopping center architect can usually achieve a certain degree of architectural harmony, the landlord is too often inclined to capitulate to individual tenant demands for special signs and other attention-getting devices. Thus it is almost impossible to achieve esthetic unity unless everyone agrees that the identity of the shoping center is more important

photographs by richard katzman

Above: Night view of arched street entrance to Frost's North Star store. Verandah behind huge fountain is paved in Texas terra cotta tile. Reproductions of antique wrought iron Spanish carriage lanterns accent center arches.
Facing page: Huge Spanish Colonial lanterns and decorative plaques create romantic mood of Spanish Colonial court.

SOURCES
Lanterns: Voss Metal Works



than the identity of the individual tenants. This takes an enlightened developer, experienced architects, and clear-sighted merchants. When these elements do converge as they do in the new addition to North Star Mall—an enclosed, air-conditioned shopping center in San Antonio, Texas—the harmony that can result is immediately apparent.

Katzman Associates, veteran store and shopping center designers, were well equipped to do the job. Meyer Katzman, A.I.A., has been designing stores for 35 years. His son, Richard Katzman, A.I.D., has been with the firm since 1950. Working with the design department of Community Research and Development, Inc., owners and managers of the North Star center, the Katzmans handled the design elements for the entire addition—exterior, malls, shop interiors, shop fronts, graphics. Frost Brothers, leading high-fashion specialty store in the San Antonio area of Texas and the main store in the new addition, sets the center's tone. Some 19 locally owned shops which surround Frost's welcomed the opportunity of using the center architect.

Thus the clash of conflicting advertising was avoided. Each store has its own individuality while contributing to the over-all design theme of a contemporary version of a Spanish Colonial court, a theme blending with the native Spanish architecture of San Antonio. The Hispanic theme also inspired the architecture of Frost's square two-story stucco building with its arched facade, as well as the design of the 25,000 square-foot enclosed mall which connects Frost's and the other shops in the complex. This handsome *galleria* lends the leisurely and colorful air of a Spanish village to the entire area. The vaulted 42-foot high ceiling is pierced by 14 clear skylights which create moving bands of sunlight across the floor during the daytime. Four large trees are planted in the main court along with shrubs and flowering plants in large handmade Mexican pots. The flooring throughout the public areas (see page 70) combines scored concrete and brick in a geometrical pattern. In the center of the court is a fountain fourteen feet in diameter and designed by the architects of blue and green tiles from Puebla, Mexico. Other handcrafted Mexican accessories and furnishings stating the Spanish Colonial theme include hand carved stone animals from Guadalajara, Mexico; and a series of huge lanterns designed by Katzman in Spanish Colonial style. Hanging from the lanterns are large decorative wrought iron plaques like those used on Mexican and Spanish shops (page 67).

Opposite the two story Frost store is a mezzanine containing 25,00 square feet of office space. Projecting from the mezzanine is a series o wrought iron balconies designed b Katzman. A cantilevered spiral stai case which gives pedestrians access t the mezzanine also has a custo crafted wrought iron railing. Gazeb in the court are occupied by small sp cialty shops or furnished for restau with gaily upholstered handmade ir chairs by James Ely of San Miguel Allende and handcrafted tables Norman Alfe of Mexico City.—*M.*

Meyer Katzman, A.I.A.

Richard Katzman, A.I.D.

Alfred Kloke

Top: View of main entrance from parking lot taken through miniature side arches.

Right: Small stone Mexican angel presides over the North Star galleria *from her niche in stairway cylinder (also see overleaf.)*

photographs by richard katzman

Above: Partial view of the lofty air-conditioned galleria *which was designed as a contemporary version of a Spanish Colonial patio. The 42-foot high ceiling is pierced with 14 clear skylights which flood the area with natural sunlight. Entrance doors to Frost's on the left are 18-foot high hacienda gate-doors of solid wood carved in dimensional block design. Tiled fountain in the center of the court is faced with blue and green tiles made especially for the purpose in Puebla, Mexico. Tiles are also set into tops of concrete benches. The fountain is raised on a series of concrete and tile steps. Seasonal plants are in a collection of hand-made Mexican pots purchased for the North Star* galleria. *Scattered throughout the public area are pieces of furniture, some antiques, collected in Mexico.*

NORTH STAR MALL

SOURCES

Ceramic tiles: Artes de Mexico Internationales, Dallas

Mexican pottery, stone animals: La Sirena, Inc., San Antonio

Sand urns, pottery: Harding Black, San Antonio

Canvas Kiosk enclosures: AAA Canvas Company

Above: Night view of galleria *with canvas rolled down around kiosks. Top picture shows use of louvered shutters to give the feeling of being out of doors.*
Top right: View of the fountain from above.
Right: Florist shop, one of the small shops and specialty stores which surround the court.

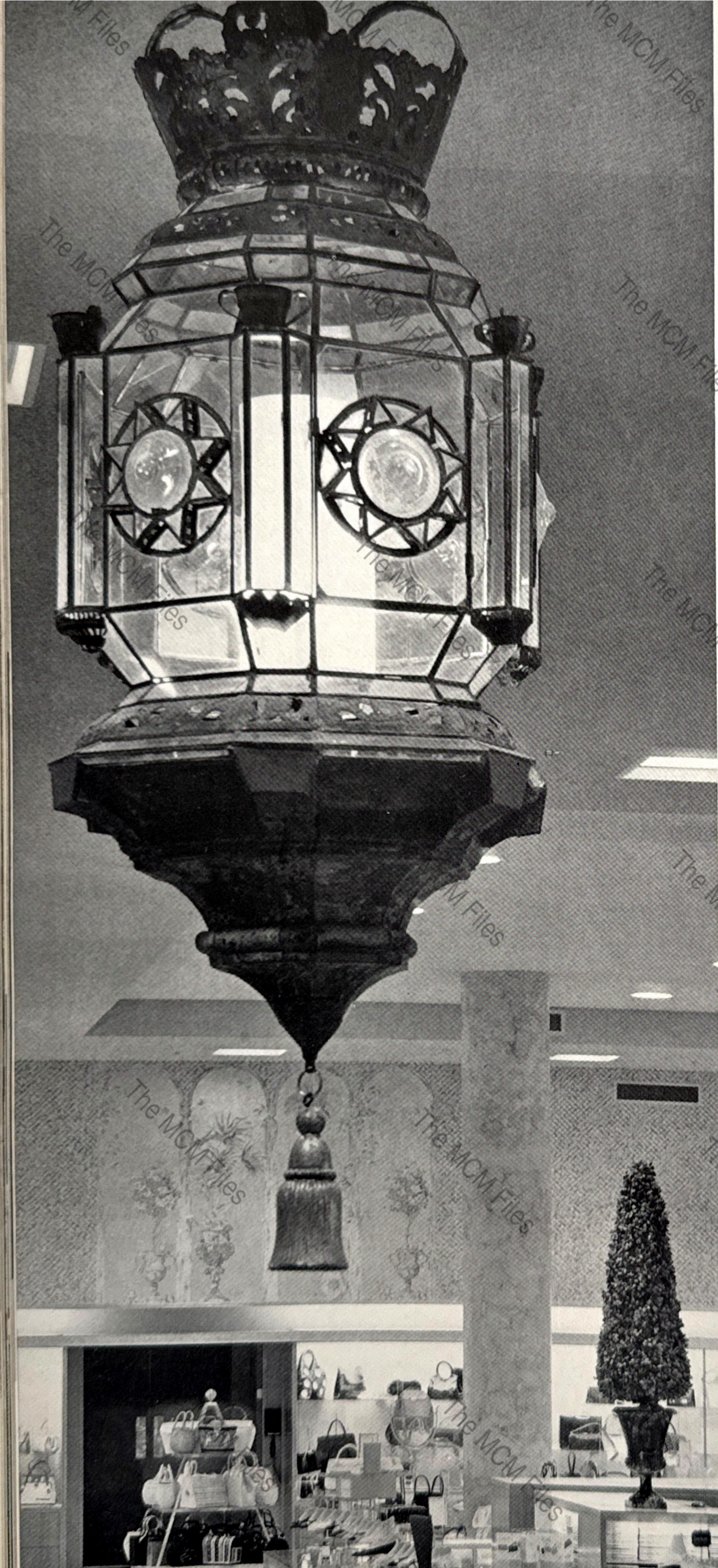
The interiors of Frost's new North Star store on these pages were designed so that all departments are on the first floor. The second floor is for future expansion. Accessory departments which extend to the middle of the store are defined by Mexican tile flooring. The Spanish arches of the facade are repeated here as tall divider motifs executed in antiqued walnut. Display platforms (lower picture) with carved walnut banisters were designed to look like furniture. Flanking the central arcade are other departments such as children's section (below left) which features carved wooden columns painted in various bright colors.

SOURCES

Carpeting: Roxbury Carpet Company; Karastan Carpet Company
Flooring: Amtico vinyl tile; Natco Patio tile
Decorative lighting: Louis Baldinger; Voss Metal Works; Roslyn Rosier; Harry Gitlin; Diamond Lighting; Spanish Trading Center
Furniture: Meyer-Gunther-Martini; Knoll; Samuel Fields; Yale Burge; Brickel-Eppinger; Miracle Americana; Charles Antiques
Fabrics: Fortuny; Boris Kroll; Greeff; Brunschwig & Fils; Katzenbach & Warren; Leatherguild; Knoll; Scalamandre; Souveran; Tressard
Wall covering: Gilford; Leatherguild; Philan; Gene McDonald; A. L. Diament; Katzenbach & Warren; Louis Bowen
Fixture contractor: Hinzmann & Waldmann

Over the central gift section of the accessory aisle is a simulated skylight with walnut beams. Four wrought iron circular chandeliers (far right) accent the arcade.

The MCM Files



Left: One of the decorative old Spanish lanterns hanging throughout the store. This is on the second level looking toward the Talk of the Town shops. Floor tile is dark gray and white, columns are faced with pink marbleized wallpaper. Far walls are covered with silver mural wallpaper; cornices are gold leaf.

Above: One of two porticos which extend the length of building. This is entrance from parking lot to second level of store. Building under portico is faced with custom-designed patterned ceramic tile in white, blue, green.

Facing page: This view of the Talk of the Town shops looks toward toiletries section and has ruby red carpet. Floor tile is dark gray and white, wall covering above showcases is a silver blue paper surrounded by gold leaf molding. The passageway flooring is plain dark gray tile with a nine-inch pink tile border. Graphics throughout are simple. Signs for individual departments are in conservative gold lettering.

SOURCES

Flooring: Burke Rubber Company; Robbins Floor Products, Inc.
Carpeting: Philadelphia Carpet Company
Wallcovering: C. W. Stockwell Company
Ceramic tile exterior facing: Interspace Corporation
Outdoor benches: H. D. Cowan & Company

HISPANIC OVERTONES FOR BULLOCK'S SAN FERNANDO

by Welton Becket and Associates

Perhaps one of the most difficult problems in designing a branch store is to create an atmosphere compatible with the local community while retaining the image of the parent store. Two new branch stores in the Southwest by Welton Becket and Associates solved this problem in different ways—Bullock's San Fernando on these pages, and Saks Fifth Avenue's new Phoenix store on pages 76-77.

The 307,000 square foot Bullock's San Fernando Store — the seventh Bullock's store in Southern California — reflects the special Spanish California flavor of the San Fernando Valley in many exterior and interior elements, while retaining the interior layout which is a Bullock tradition: the store is divided into intimate shops rather than following the open plan of most modern stores. Designed as a contemporary split level building with main entrances on the first two of its five floors, it features typically Spanish arched porticos extending across two sides. The interiors, which were done by Welton Becket and Associates in close coordination with Raymond Dexter of Bullock's, rely on such Spanish-inspired elements as color schemes and antique Spanish lanterns for their link with the culture of the area.

One of the most interesting of the four sales floors is the second or "El Paseo" level (below and far left), which can be entered from three sides. Bullock's exclusive Talk of the Town shops (women's accessories and separates), located in the center of the floor, are defined by tile flooring in black and white squares with textured red carpets as accents. Columns are faced with rose-hued marbleized wall covering; fixtures are Australian walnut. The high ceiling above the Talk of the Town shops is in three levels—the highest is blue green, the middle level is beige and the lowest is light brown. All lighting is incandescent.

SAKS FIFTH AVENUE IN SUN-BAKED ARIZONA

by Welton Becket and Associates

The Arizona desert is reflected in the completely integrated exterior and interior design of Saks Fifth Avenue's new Phoenix store by Welton Becket and Associates. It is a successful example of a branch store designed not only to fit with its desert locale but also to retain its Manhattan identity as a sophisticated Fifth Avenue specialty store.

A Southwestern Indian theme begins with the exterior of huge native stones inbedded in gray-brown concrete and show windows which slope inward to recall the shape of the Navajo *hogan* and continues into interiors with white mission-type abode plaster walls, white ceramic tile flooring. Emphasis is on natural materials and desert colors. Interior doorways and show cases all follow the off-vertical angle of the *hogan*. As with most Saks stores, a pattern of cross aisles divides the main floor into five separate areas; a six-foot wrought iron chandelier lights the main cross aisle. The ceramic tile pattern in the main aisles (facing page) was especially designed to recall Indian designs. A Spanish flavor is introduced through the use of such natural materials as rough wood and predominance of leather upholstery.

The women's dress salon, at the end of the main cross aisle (below), features a traditional Mexican fireplace with a raised hearth and oak mantle beam. The walls are of woven jute brocade highlighting a soft beige color scheme. The ceiling is accented by a fluted, double-tiered white plaster dome. A handwoven beige carpet harmonizes with the walls; the upholstery is beige and brown velvet. The cabinets are chestnut.—*M. P.*

Above is view of gray-brown precast exterior of Saks' new Phoenix store. Display windows slope inward to recall Indian hogans. Each window is set beneath a textured sandcast mural panel by artist John Smith. Olive trees surrounding the building blend with the predominantly gray-brown color of the structure.

SOURCES FOR DRESS SALON

Carpet: V'Soske
Sofa: Directional Contract Furniture Showroom
Side chairs: Parzinger Originals
Upholstery: Jofa, Inc.
Cocktail table: Chevalier-Rogers
Tall cabinet: Antiques, Ltd.
Mirror: Clark & Burchfield, Inc.
Fireplace accessories: Desert Treasures
Lighting: Century Lighting Company

all photographs by marvin rand

Top: Women's shoe salon features almond green adobe plaster walls, almond green carpet, and leather sling chairs. Upholstery is either bright green wool or striped pink, green, and cream fabric. Display arches in rear are carved out of walls and backed with fern green vinyl.

SOURCES

Carpet: James Lees & Sons
Settees and chairs: Dunbar Furniture Corporation
Smoking tables: Yale R. Burge, Inc.
Upholstery: Herman Miller (striped); Kravel Fabrics (plain)
Vinyl: Adams Leathers, Inc.
Lighting: Century; Montrose

Center: View of leather goods section in one of main cross aisles with women's dress salon at far end. Pattern of white ceramic tile flooring was designed to resemble Indian designs. Stools on right are upholstered in sky blue leather.

SOURCES

Flooring: Stonelight Tile Company, Inc.
Chandelier: Carr Lighting Company
Stools: Kasparians, Inc.
Upholstery: Adams Leather Company

Bottom: View of the cosmetics department with show cases and fixtures reflecting the sloping walls of the exterior.

The MCM Files

photographs by h. r. jowett

Above: An arbor of white perforated metal "daisy" lights adds special interest to the active sportswear area.

Far left: Delightful turntable animal bases put mannequins out of reach of small hands in the children's department.

Directly left: Bird-in-the-tree device is used to identify the Young Debs department and appears on the walls and as a giant centerpiece "growing" out of the table. This device is also used to identify Young Debs in Simpson's downtown store.

Facing page: Shoe department features tree mural on one wall and jewel colored display niches in various shapes on the other. Chairs are upholstered in lilac, blue, or turquoise.

SOURCES
Flooring: Armstrong Cork of Canada
Carpeting: Templeton Carpets, Glasgow, Scotland
Chairs: Molla, Inc.
Light globes: Kurt Versen Company

The MCM Files

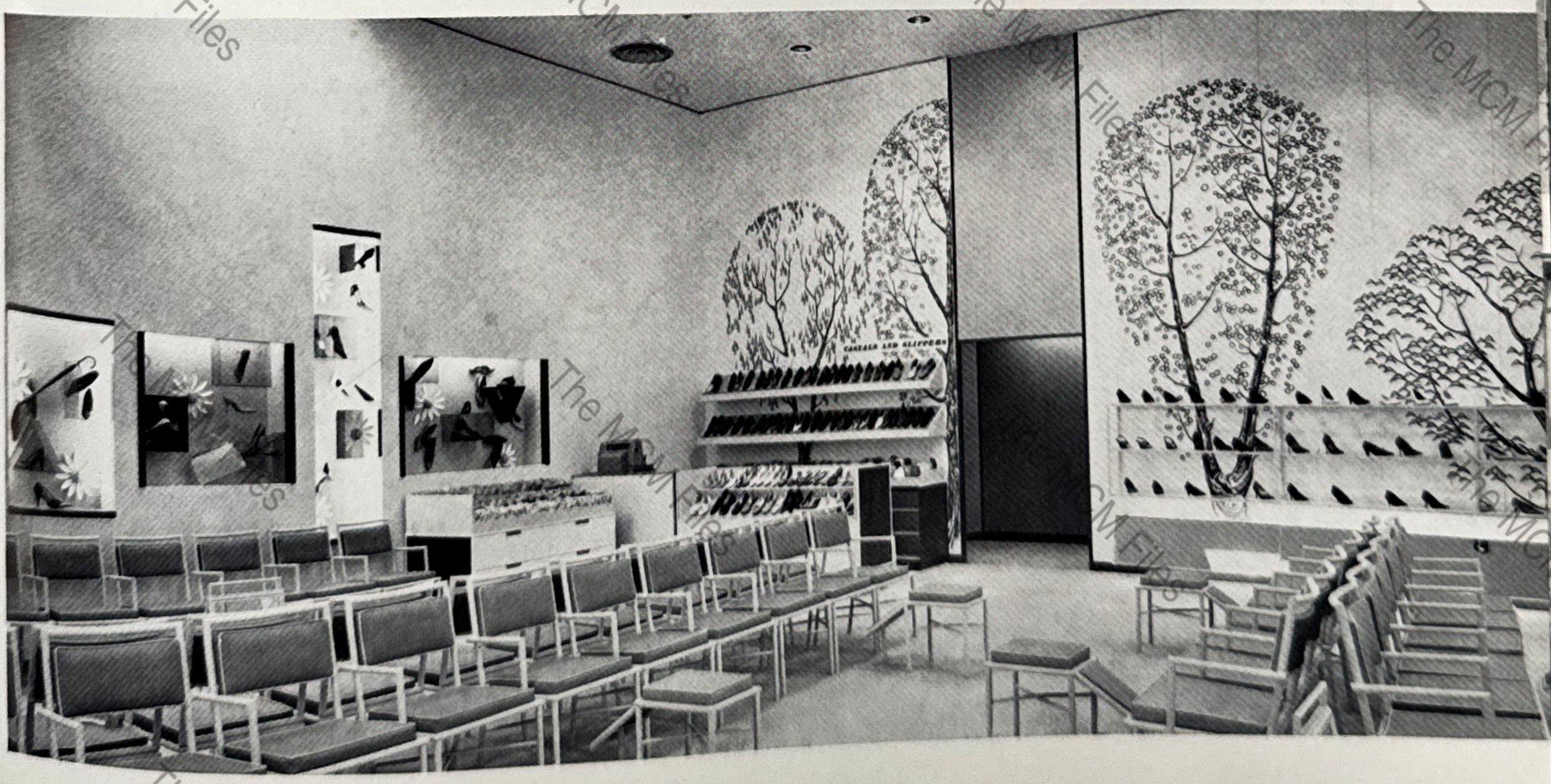
DISTINCTIVE DETAILS HIGHLIGHT ROBERT SIMPSON BRANCH STORE

In Yorkdale Shopping Centre, North York, Canada
Interiors by Victor Gruen Associates
Partner in charge: Karl Van Leuven
Designer coordinator: Olive Emslie

Olive Emslie

The open floor plan of most modern branch department stores tends to make their interiors all look more or less alike. Thus one of the important problems faced by the interior designer of a branch department store is to make its interiors stand apart from those in neighboring stores. This was effectively solved in the new Robert Simpson branch store in the Yorkdale Shopping Centre, North York, Canada, by the U.S. firm of Victor Gruen Associates. Through the use of such distinctive details as those shown here and on the next page, Olive Emslie, Gruen associate, managed to raise them above the anonymity presented by the usual open floor plan where of necessity there is more merchandise in evidence than anything else.

In the shoe department (below), for instance, a tree mural done in a monotone bronze color is not only visible from the entire floor but also provides an effective background for the display of shoes. Other distinctive details include such original lighting devices as the "daisy" lights creating an arbor effect over the active sportswear section (facing page), the exposed light bulbs on brass arms which make a pattern around the escalator ceiling drop (page 80), and the low foot candle lighting which gives sparkling prominence to the store's Court Restaurant (page 80).—*M. P.*



Right, top and center: The Court Restaurant in Simpson's new Yorkdale store is on the second floor overhanging an enclosed 48-foot-high planted court. It is reached either by stairway from the court or from the store. The tree-top mural by New York artist Warren Harlan was designed to emphasize the restaurant's tree-top position. Walnut beams support undulating arches over the restaurant and anchor the brass arms of the low intensity lights with their opal globes. The bentwood chairs are stained black and have caned backs.

SOURCES
Flooring: Amtico
Chairs: J. G. Furniture Company
Light globes: Raymor

Right, bottom: As an unusual device to attract customers to the upper floors, the escalator ceiling drop features a pattern of exposed light bulbs on brass arms.

The MCM Files

A ROOM WITHIN A ROOM IN THE ROBERT SIMPSON MAIN TORONTO STORE

by Victor Gruen Associates
Designer and coordinator: Olive Emslie

An emphasis on details distinguishes another job done by Olive Emslie of Victor Gruen Associates for Robert Simpson's main store in Toronto. The problem here was to create a separate department for higher priced fashions at one end of the store's existing ready-to-wear floor.

The solution consisted in defining the area by a lowered ceiling with recessed incandescent lights, curved top teak wardrobe cabinets, and black and white vinyl flooring in a pattern borrowed from a marble floor in the hallway of a house in Versailles. "The Room," as the special department is called, is actually outlined by the teak wardrobe cabinets whose interior lighting shines through richly colored Tropiglass-backed lunette grills. Some of the cases have glass backs so the merchandise can be seen from both sides, others have solid backs. All of them can be rearranged.

Coordination and installation of "The Room" was under the direction of A. J. Vandervlis, head of store planning for the Robert Simpson Company.

photographs by h. r. jowett

Right, above: View of the millinery section in "The Room" from main area of store. Storage drawers of the white metal tables are lacquered pastel green with white porcelain knobs. The Italian chairs are cushioned in rich velvet colors.

Right: In the reception area of "The Room" a customer waits before she is taken to one of the large fitting rooms where she will be shown merchandise. Below right is a view of the sportswear section of "The Room."

SOURCES
Fixture contractor: Devon Store Fixture Company, Toronto
Flooring: Robbins Tile of Canada
Plastic diffusers: Russell Reinforced Plastics
Porcelain knobs: Luten-Clarey-Stern

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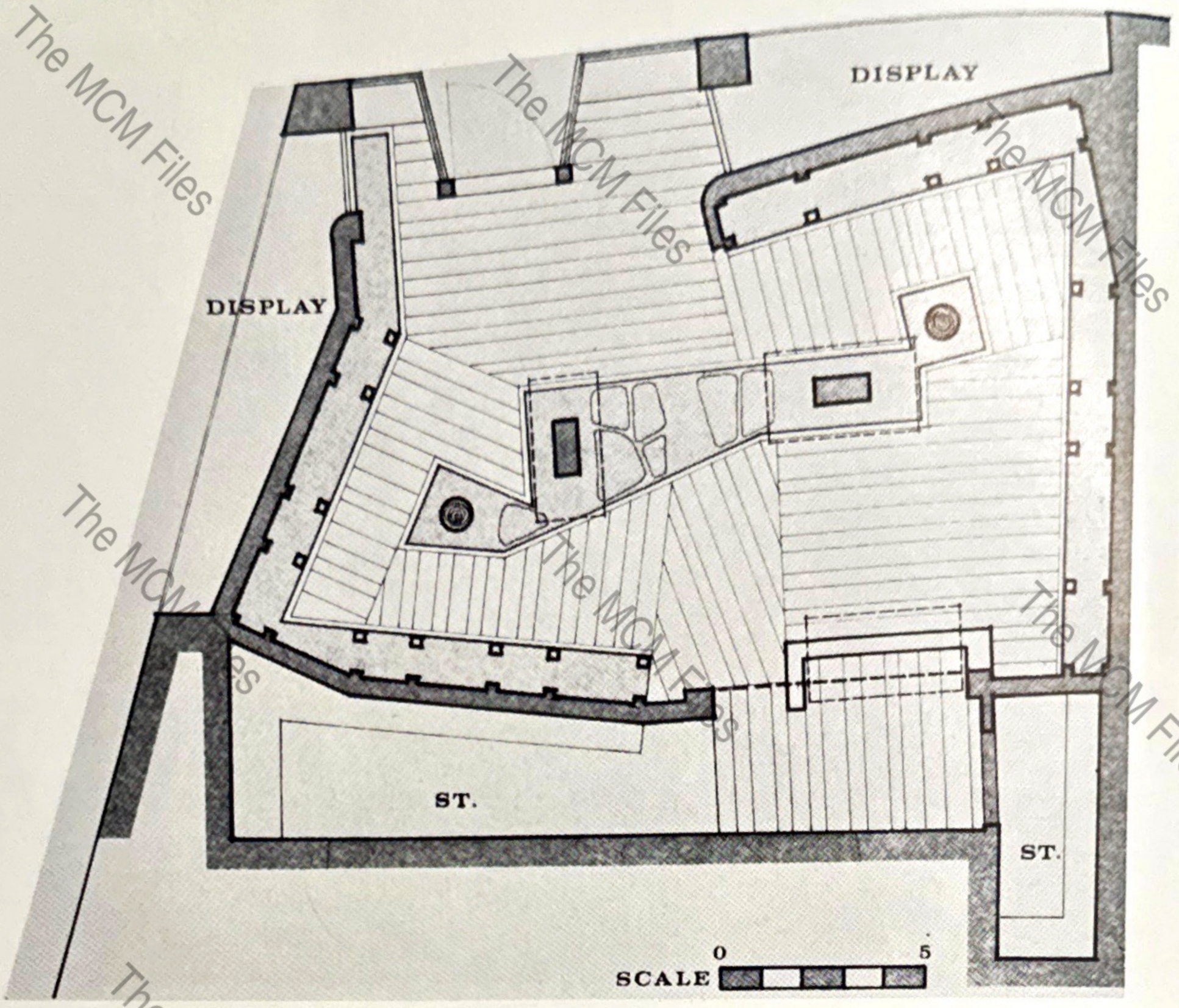
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SCALE

PAPIER MALCÉ: PAPER GIFTS UNDER A PAPER SKY

by Michael Brill, A.I.A.

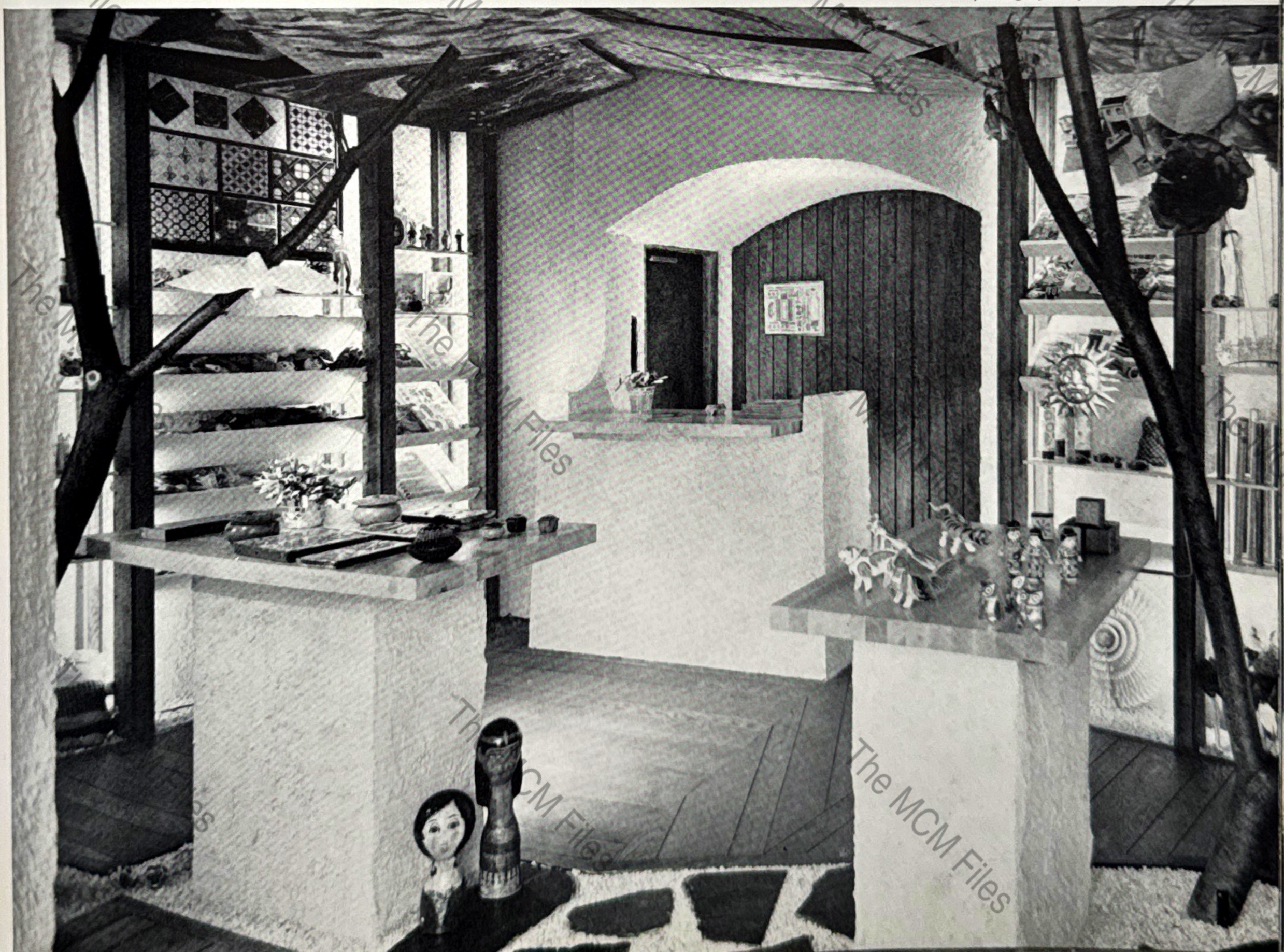
Young New York architect Michael Brill, with a decided flair for fantasy, designed the two Greenwich Village gift shops here (Papier Malcé on these pages and Michael Malcé next page) "to make the buying of gifts a pleasurable experience." He obviously found designing the shops pleasurable, too. Both are owned by Michael Malcé, Greenwich Village painter and dancer who, says Brill, "has the pulse of our affluent society."

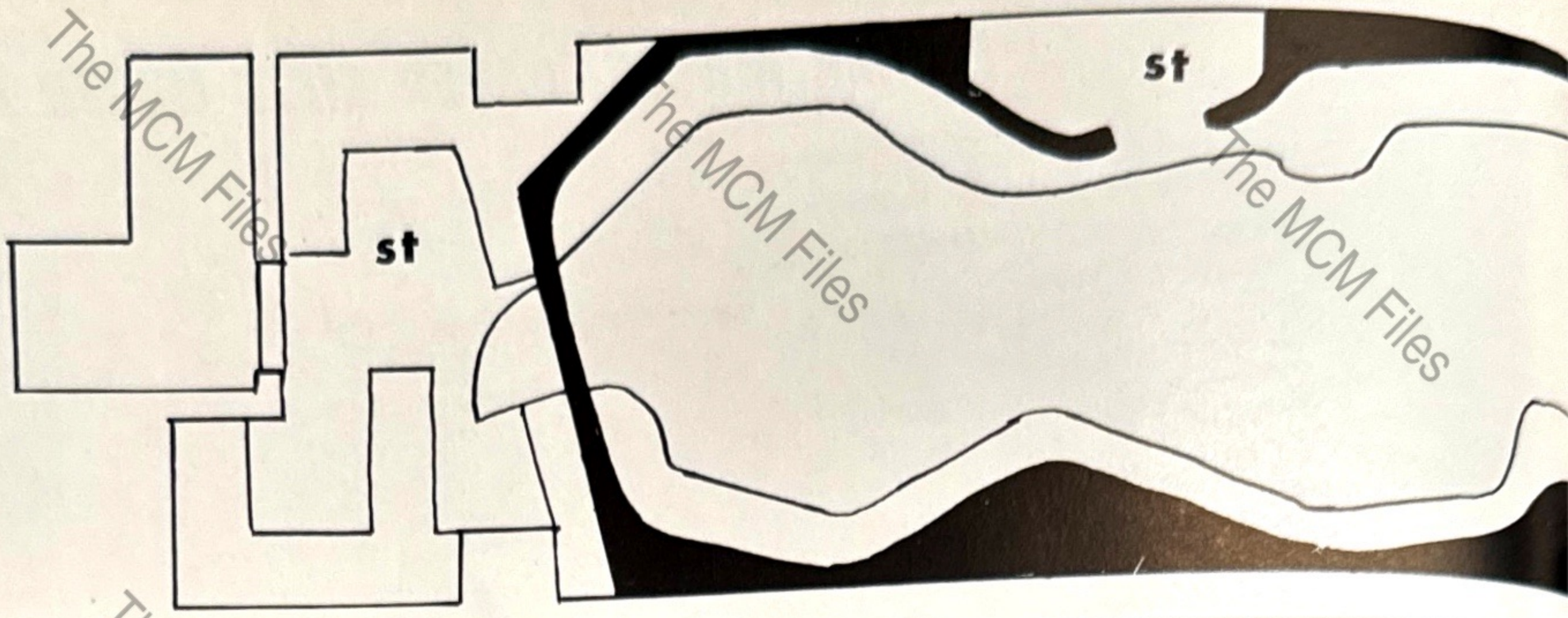
For Papier Malcé (below and facing page) which sells only gifts made of paper and papier-mâché, Brill wanted to create a space that would convey the impression of its paper gifts. He treated the odd-shaped space (see floor plan) like an indoor garden with a broadwalk floor, trees, and "faceted hung ceiling of painted sky images" painted by his artist wife Kastle Brill. The oak boardwalk floor is laid in a variety of angles to conform with the odd shape of the space and the center section of the floor is covered with gravel and stepping stones. The walls and counter bases are rough stucco and counters are topped with heavy maple butcher blocks. The wrapping counter (under arch) is placed to afford a full view of the shop.

Wall shelving is cleverly devised for the display of gifts and to give the impression that the walls recede. Indirect lighting is provided by 8 foot fluorescent elements which are concealed in the U-shaped uprights of the shelves. Sales jumped 50% after Brill had decorated the interior which previously had been bare space, so he considers the success of his design a matter of record.—*M. P.*

SOURCES
Oak flooring: Haywood Floor Covering
Counters: Quality Maple Block
Lighting: Arco Electric

photographs by david hirsch

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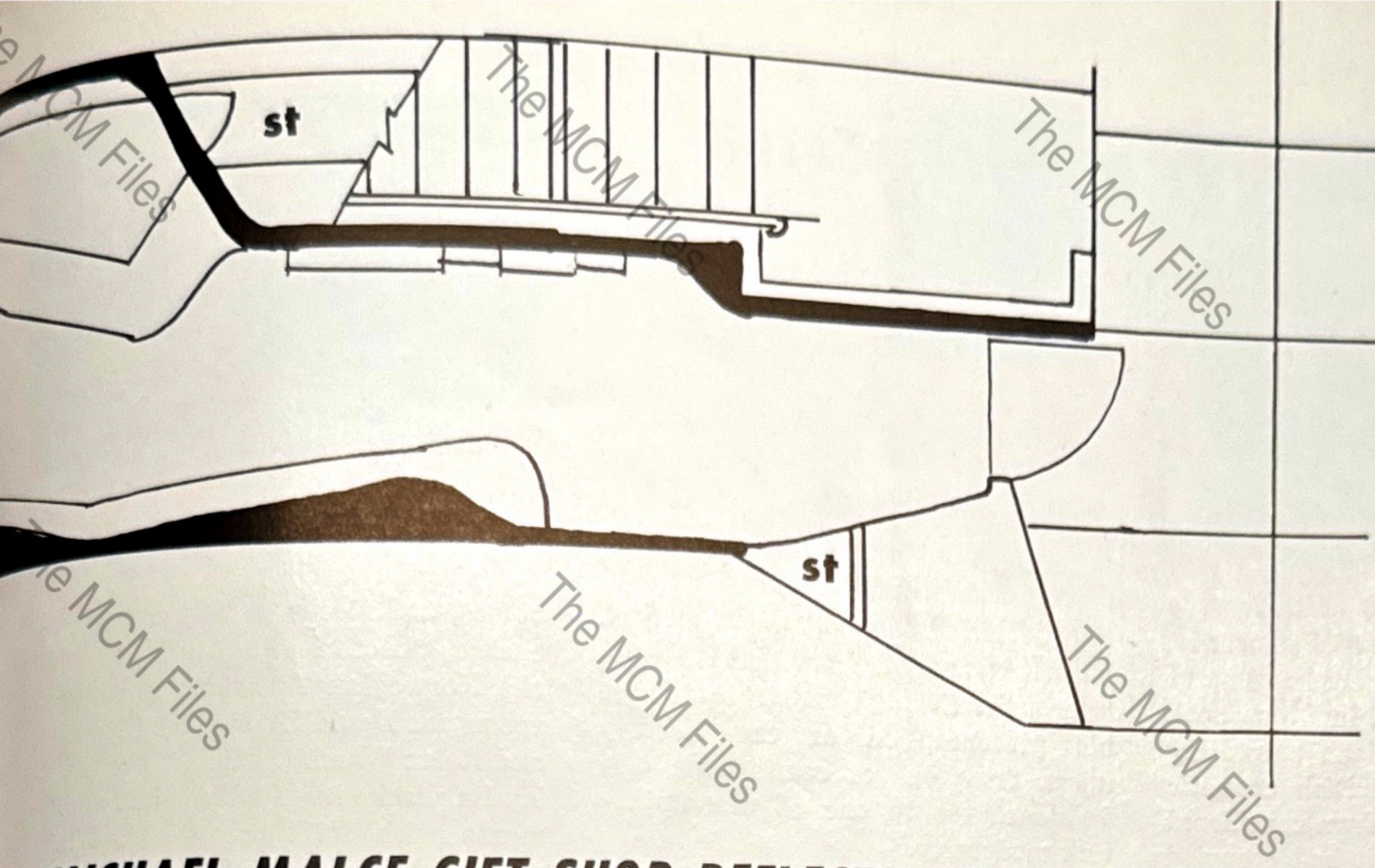

MICHAEL MALCE GIFT SHOP REFLECTS EXOTIC STREET BAZAAR

by Michael Brill, A.I.A.

In the Michael Malce gift shop in Greenwich Village, Michael Brill has again employed fantasy as a background for gifts. Interiors of this shop and the one on the preceding page, as Brill points out, "utilize humble materials and sparse furnishings."

Here the problem was a long, narrow, tunnel-like space ten feet wide by 50 feet long. Brill's solution was to create the illusion of an indoor shopping "street." To achieve the effect of a twisting street bazaar he created walls of dark-stained wood verticals on curved, black-lacquered Masonite panels. Free-form shelves line the curving walls and a continuous valance supports what Brill calls "a ceiling collage" of rich fabrics designed to simulate the goat skins and blankets which street merchants of the Middle East hang overhead for sun protection. The ceiling was done by David Gordon who is a window display designer.

"The cast who put these two shops together," as Brill puts it, "is a bit of *La Boheme.*" Besides being a full-time designer and architect, Brill makes avant garde movies and has done settings and scenery for various Village productions. The theater is plainly one of his enthusiasms. He is currently in charge of design in the architectural office of Helga Westermann, where he is working on two theatres: one for the Juillard School at Lincoln Center and one at Smith College.—*M.P.*

SOURCES
Showcase: Belmont, Inc.
Lighting: Arc Electric

photographs by david hirsch

The MCM Files

YARDLEY OF LONDON'S NEW YORK SALON

Elegant ambiance for a familiar fragrance
by Leon Barmache, A.I.D.

A shop on the corner of Fifth Avenue and Rockefeller Center Promenade, Yardley of London surely has one of the choicest locations in New York City. When the American subsidiary of the 194-year-old British cosmetic and bath preparation firm considered remodeling the space it had occupied since 1933, several designers were invited to submit ideas. Each was given a set of photographs of the existing store and a program which stated among other things that the style of the remodeled shop should be modern but not "transitory" and that it should "cause the average viewer to change his preconception of the Yardley image from one of comfortable old-fashionedness to one of discriminating modernity."

The designer selected was Paris-born architect-designer Leon Barmache, A.I.D., who studied in Paris and at Pratt Institute in Brooklyn and has done a variety of offices, showrooms, and stores in this country, including offices for the Italian line and the Norwegian American line, showrooms for David Evins Shoe Company, and Rolex Watch Company. For Yardley Barmache has fulfilled the requirements with striking success. White walls, white marble floors, textured glass chandelier, Lucite chairs, and shocking pink accents are combined in a circular plan. A twelve-foot crescent-

Leon Barmache, A.I.D.

shaped background wall and a graceful free-flowing circular staircase leading to the executive offices, establish the shop's easy flow of line. The stair railing is teak, and the treads are carpeted in shocking pink which is repeated in the circular rug, and the round cushions in the Lucite chairs. A dramatic Venetian glass chandelier hangs in the recessed center ceiling.

Five mirrored wall display cases and three dressing table-type counters are set in the curved back wall which screens access to the stock rooms. All display cases and counters are illuminated for customer convenience during the day and for dramatic effect at night. The flexible lighting system, in fact, can be regulated to provide softness or brilliance, to focus on specific window displays, or to flood the shop and turn the entire interior into a showcase. Lighting consultant was Jules G. Horton.—*M. P.*

photos by louis reens

SOURCES

Carpets: Edward Fields
Center table: Knoll Associates
Chairs: Laverne Originals
Chandelier: Venini
Fabrics: Boris Kroll Fabrics
Marble floor: Baychester Marble Company
Architectural woodwork: American Revolving Door Company

The MCM Files

photos by george cserna

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HIGH SPIRITS ON FIFTY-SEVENTH STREET:

D/R International Comes to New York

Ben Thompson, D/R's founder and architect

D/R International, Inc. is a small shop, selling contemporary furniture and accessories, which opened last November on New York's posh Fifty-seventh Street. It is a five-story remodeled town house with open staircases, white-washed brick walls, split levels, light, air, fabrics from all over the world, furniture, lamps, kitchenware, china and glass, children's toys, tall tawny blondes in Marimekko dresses, fresh daisies, and occasionally, the smell of freshly-brewed coffee.

What makes D/R such a pleasant experience and lifts it well above the level of most shops of good design, however, is more than a sum of all these parts. It is a commitment to a point of view, or more specifically, the point of view of its architect-founder, Ben Thompson, that design is an all-encompassing world. That design — whether in a woman's dress, a child's toy, a lamp or a fabric, is not a matter of style or fashion or trend, but a matter of grace, comfort, freedom of function. And this is the point of view which governs Thompson's selection of merchandise for D/R, and his design of the shop itself.

In a recent interview with the 46 year-old Thompson, who is the newly appointed head of Harvard's Department of Architecture, he was impatient with any discussion of the architecture and design of his new store.

"We simply took out walls, knocked off plaster, white-washed walls and put in a fire stairs, which took most of the $10,000 we had for furnishings and equipment . . . Look, the formula goes much deeper than architecture or the products we sell, which are pretty, well-designed and all that . . . D/R is people, people who care about honesty and integrity in everything they do, whether it is making a loaf of bread, running a good restaurant or producing a play.

"D/R has the kind of feeling it does because we are treating the prob-

Above: Window on 57th Street.

Left: View from the entrance which leads up to the mezzanine, and down several steps to the main floor. At the rear is another room, three steps up, illuminated by a skylight and used primarily for the display of fabrics. Stair risers, banister and hand-railing are unfinished oak.

Photo, opposite page: The third *floor is one open space from front to back, a distance of 100 feet. Round pillows in bright, hand-screened fabrics from Finland, hang from ceiling. Marimekko dresses hang on ratton busts at the windows. Mirrors have been placed strategically to give an appearance of greater width. There is one at right angles to the mirror at the end of the corridor (not shown).*

Photo below: View of the lower level showing open box storage shelves, and part of the exposed brick party wall. The down-filled sofa is Thompson's classic designed in the early Fifties.

lem in context of its importance. We know we are not changing the face of the nation with our little store, nor is I. Miller with their shoe joint on Fifth Avenue, though you would think they intended to. We're not advocating that furniture become sculptural or architectural, nor would we want to live in a house pretentious or artificial or overwhelming."

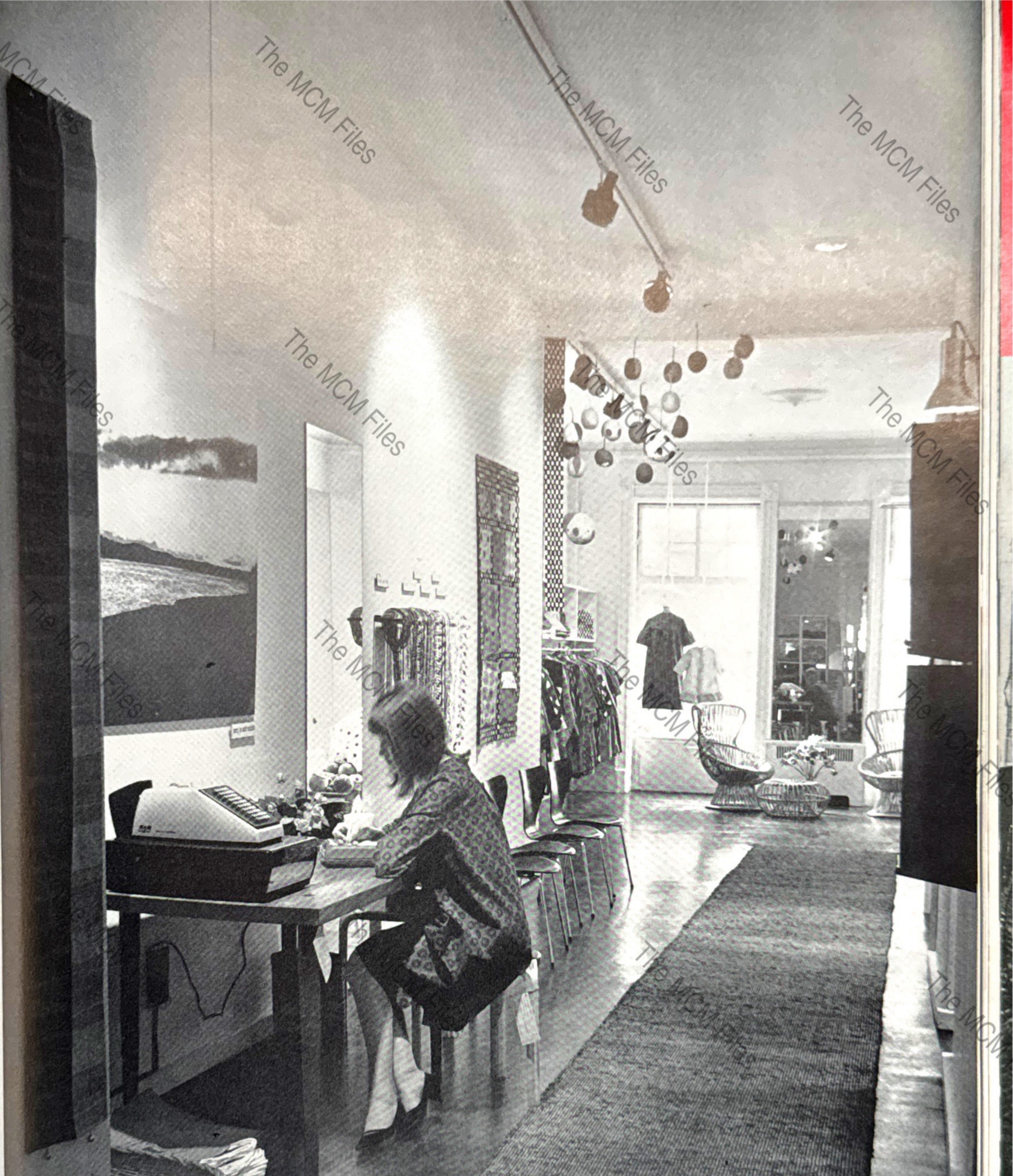
Which is also descriptive of D/R: it is neither pretentious, artificial or overwhelming. It *is* capable of drama and flair. The huge arched window on Fifty-seventh Street is always vibrant with a great swath of fabric or a marvelous mobile.

The classical stone facade, a left-over from the former tenant, the Joseph Brummel art gallery, was left unchanged, as were the seven levels of the shop which open one onto another and avoid any feeling of closure, though the building is only 18 feet wide. Walls are white-washed brick or plaster, and occasionally, the old red brick party wall has been left exposed. All lighting is incandescent spots. Merchandise display devices are simple: open storage boxes painted white for shirts and fabrics; wall pegs for large floppy hats in brilliant colors; open butcher block shelves, fabrics in floor-to-ceiling swaths.

Why Thompson—one of the eight partners who founded The Architects Collaborative along with Walter Gropius in 1945; a professor of architecture at Harvard since last June, and now its department chairman, concerns himself with a retail furnishings shop is a puzzle, and his answer to the question is sharp.

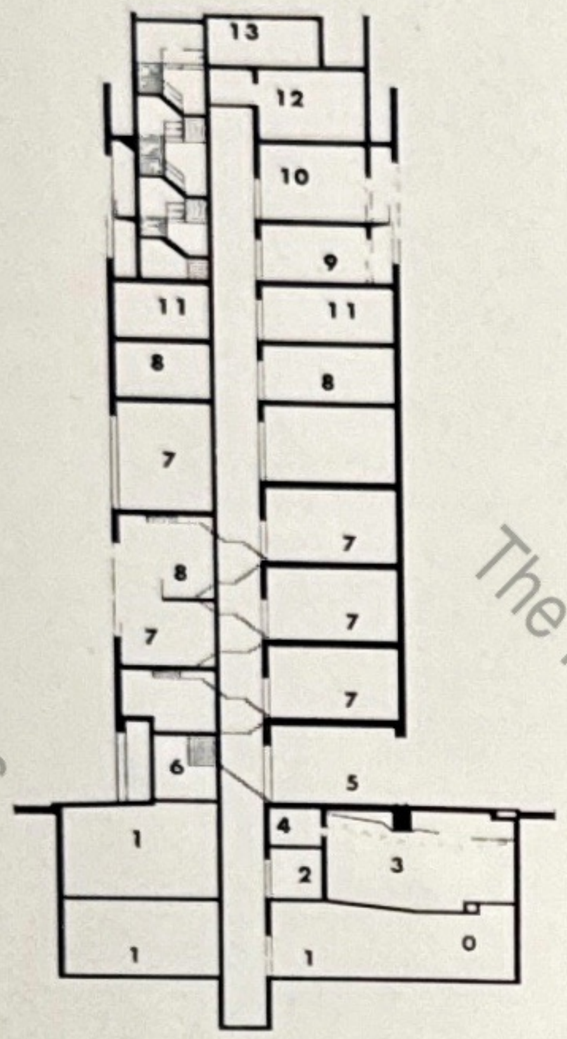
"People are always asking me why I waste my time on this instead of building buildings . . . Well, I'll tell you why. Architects have little or no sensitivity or training about interiors. They don't care about them and don't know how to handle them. Interiors has become a bad word, the whore of the field. It is manly to talk about structure, but to talk about interiors raises noses . . . And as for decorators, well! What kind of preciousness is it which places good design in exclusive showrooms? Good God, everybody needs all the exposure to good design he can get. Not bottle all the Herman Millers of the world up in expensive showrooms. It is immoral. . . . So I have placed more hope in the great American public than in professionals. . . .

"I wish things like D/R were not unusual, and the world were filled with light and air and sun and good architecture and beautiful cities and pretty girls, but they're not" he ended sadly.—*P.D.*



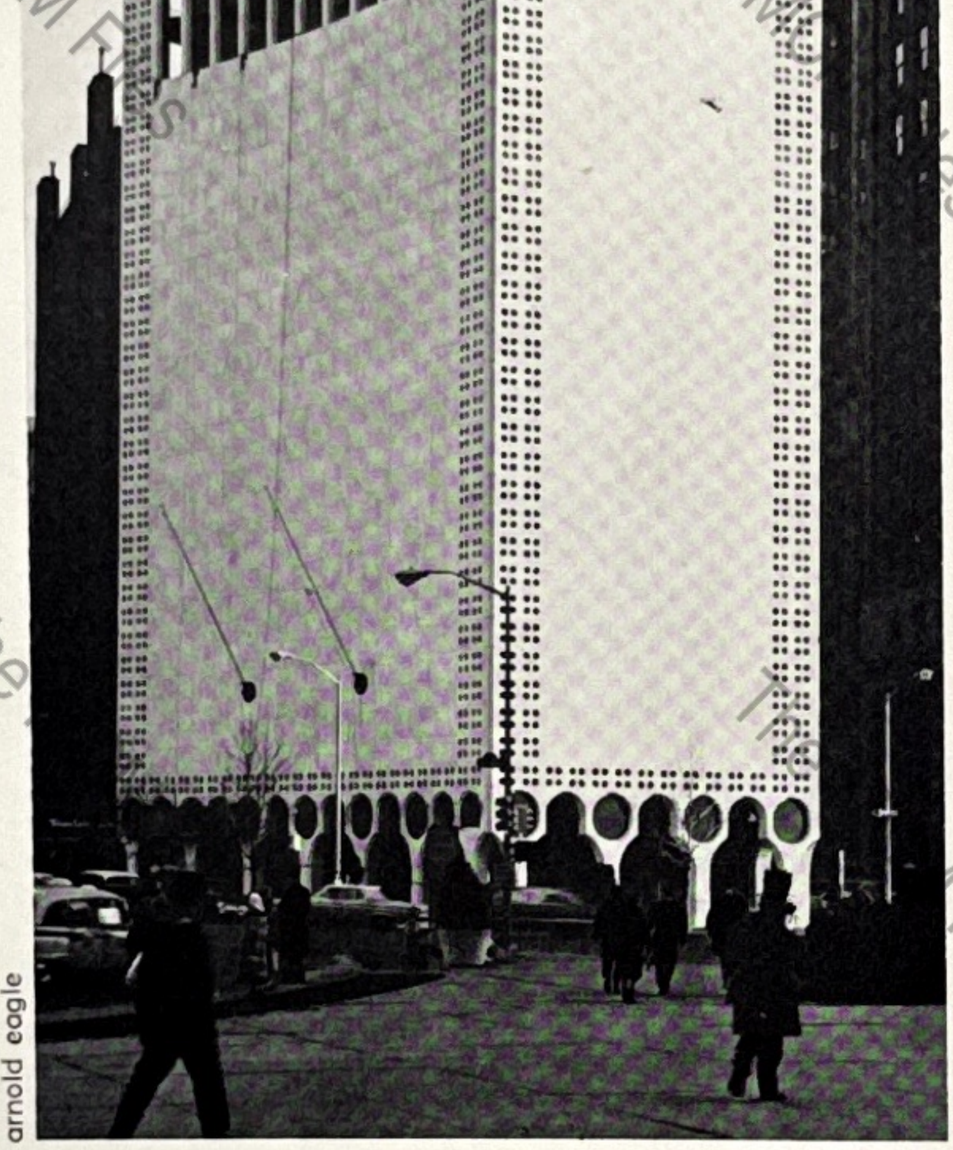
NON-CONFORMITY ON COLUMBUS CIRCLE

For Huntington Hartford's trend-defying art collection
Edward D. Stone produces a site-defying building with disarming interiors



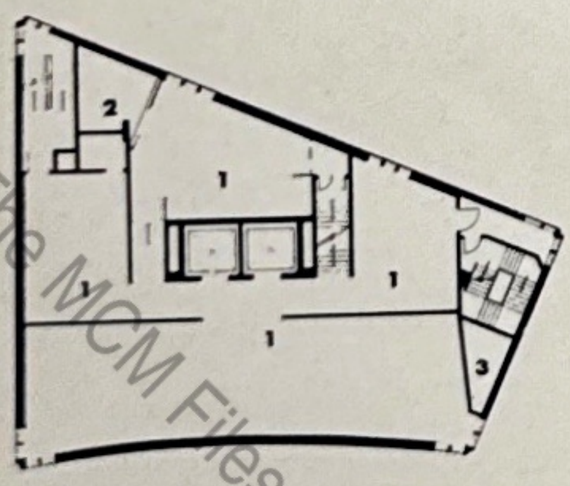
1 basements
2 auditorium lobby
3 auditorium
4 projection booth
5 building lobby
6 checkroom
7 galleries
8 storage
9 lounge
10 dining
11 offices
12 fan
13 elevator motor

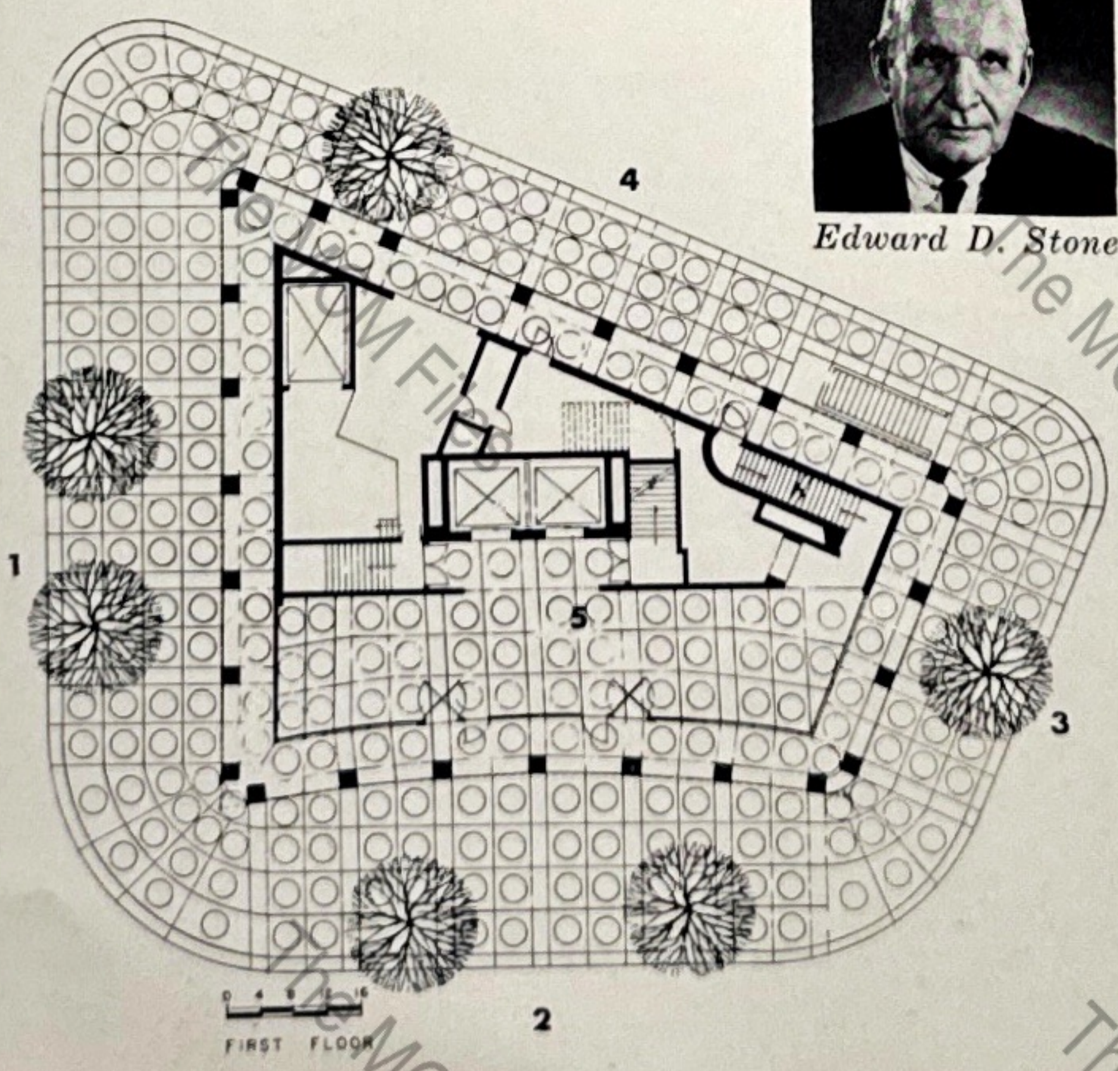
Below street level the auditorium and sub-basement project into city property. Above the street the building measures 40'8½" (8th Ave.) x 75'11" (Broadway) x 75'3¼" (Columbus) x 97'1⅞" (58 St.) x 158' high.



arnold eagle

Edward D. Stone





ABOVE: GALLERY FLOOR 3
1 galleries
2 organ
3 storage

AT RIGHT: STREET FLOOR
1 Broadway
2 Columbus Circle
3 8th Avenue
4 58th treet
5 lobby

A & P scion Huntington Hartford has worked hard to earn an honored place among the public-spirited tycoons (like the Rockefellers) who shower all manner of cultural amenities upon the community. In 1949 he had architect Lloyd Wright do a Huntington Hartford Foundation building in Los Angeles; in 1954 he rebuilt a theatre there (Helen Conway, A.I.D., did the interiors); recently he transformed Hog Island (off Nassau) into a resort which deserves its new name of Paradise Island (Mildred Hull did *those* interiors). In 1960 he launched a theater-arts magazine, *Show*, admired for visual and verbal dazzle (though keeping it afloats costs a pretty penny).

But in New York, Hartford's gestures of largesse have won more rebuffs than thanks. This may be because he flouts our acknowledged tastemakers. Unlike the Rockefellers, who are a mainstay of the Museum of Modern Art, Hartford has particular antipathy for a leading art idiom of our times—the non-representational painting and sculpture which are "intelligible only to the initiated." In 1955 his resentment reached such a pitch that he bought full pages in several newspapers to challenge "the high priests of criticism and museum directors and teachers of mumbo jumbo."

Unlike the universally admired buildings and public spaces which the Rockefellers have contributed to the Manhattan scene, Hartford's proposals for Columbus circle—an art gallery at its rim and a nearby restaurant on Central Park footage—have aroused critical hoots and catcalls since he first voiced them in 1956. The restaurant is currently blocked by civic groups who prize the Park's inviolable greensward and open air above such prosaic facilities as restaurants—which abound in the surrounding concretescape.

The gallery, though admissable, was criticized for its hemmed-in site. An inept preliminary "artists conception" hardly helped. Even after architect Edward D. Stone tackled the job, observers took a dim view as the unveiling was repeatedly delayed to the tune of rising costs. (A $7 million tote for land and building is unconfirmed.)

All winter before last March's opening, the building stood forlon at the sooty apex of Central Park West and 59th Street—a ladylike apparition in immaculate fancy dress tip-toed at the knees of General Motors' callous brute of a skyscraper. Forlorn and absurd!

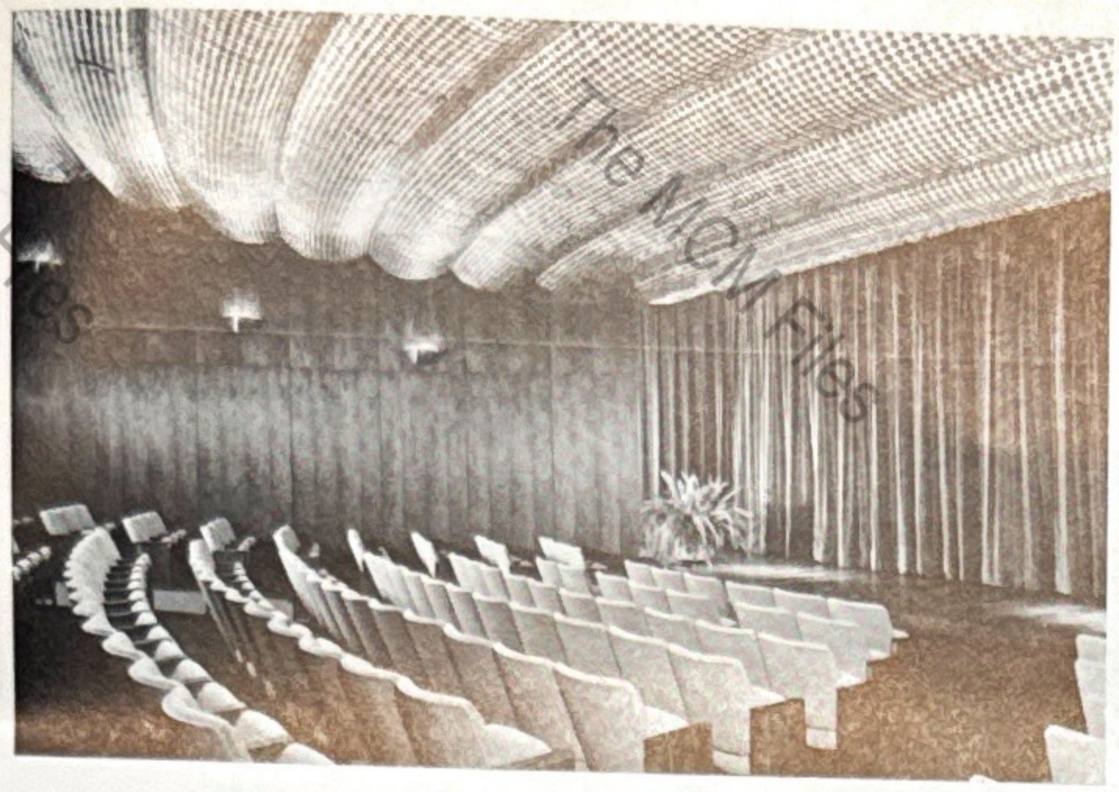
But by opening day both press and public were feeling more gallant. The collection—starring two huge Dali's, several pearly Corot landscapes, an abundance of lesser pre-Raphaelites,

Dali Gallery neatly fits a stair landing.

The MCM Files

Above: *Facet-like stone cutting and brass rims on "portholes."*
At left: *View from elevator lobby (5th floor) into gallery.* Below: *Gallery vista shows alignment of architecture and interior features. Walls are in blueprint-matched walnut paneling ("Algoma"), floors are oak "Parquet de Versailles." Abe Feder's warm, natural unobtrusive, adjustable fluorescent-incandescent picture lighting is superb. Rugs are oyster, upholstery black. In the window recess broods a Rodin "Thinker."*

all photos of the interior by louis reens



Auditorium seating 154 glimmers under gold-hued metal mesh ceiling. Carpeted back wall, burgundy floor carpet, gold curtain, gold nylon plush upholstery muffle echoes. Intaglio circles adorn bronze doors.

Lounge is a sumptuous space (for 60) where Macassar ebony walls, red Danish wool on unobtrusive modern walnut furniture and gold carpet focus attention on Hartford's spectacular Oceanic art.

an appetizing Bougereau nude, and the most Tchelitchews ever brought under one roof—was greeted with gingerly politeness by the art critics. There is nevertheless no point in denying that this romantic 19th and 20th century sampling is second rate.

As to the building, the *Times'* waspish Ada Louise Huxtable called it a "diecut Venetian palazzo on lollypops" but significantly buried the barb in a report of amazing amiability. For these miniature red granite-trimmed, green-marble-lined colonnades, these rows of portholes likes borders of eyelet hand-embroidered on a marble christening robe are too winsome for heavyweight architectural criticism. Only a Bauhaus ogre with hardened arteries could fail to smile at them.

Moreover, as everyone immediately realized, architect Stone had solved the "insurmountable" Gallery requirements on the cramped site with masterful grace (see plans), hoisting the visitor up by elevator and sending him down via galleries which are partly distributed on stair landings, one of which achieves grandiloquent height. Every inch of the site's building envelope is occupied. And every conceivable trick has been used to hide that fact—e.g., the play of circles on facade and paving that distracts the eye from the hard building outline.

Wall-to-wall carpeting, parquet, and walls sheathed in wood and linen make the galleries look less like a museum than a home. How can one apply harsh museum judgments here? Why should one not relax, rendezvous, and enjoy the glamour-studded openings?

But while waiting for a seriously significant exhibition, let us note that the gallery can cope with one when it comes—with thoroughly professional facilities such as lighting by Abe Feder. Meantime the lounge and dining room are delightful places to pass the time. To serve both his client and the public, architect Stone has solved an architectural dilemma.—*O. G.*

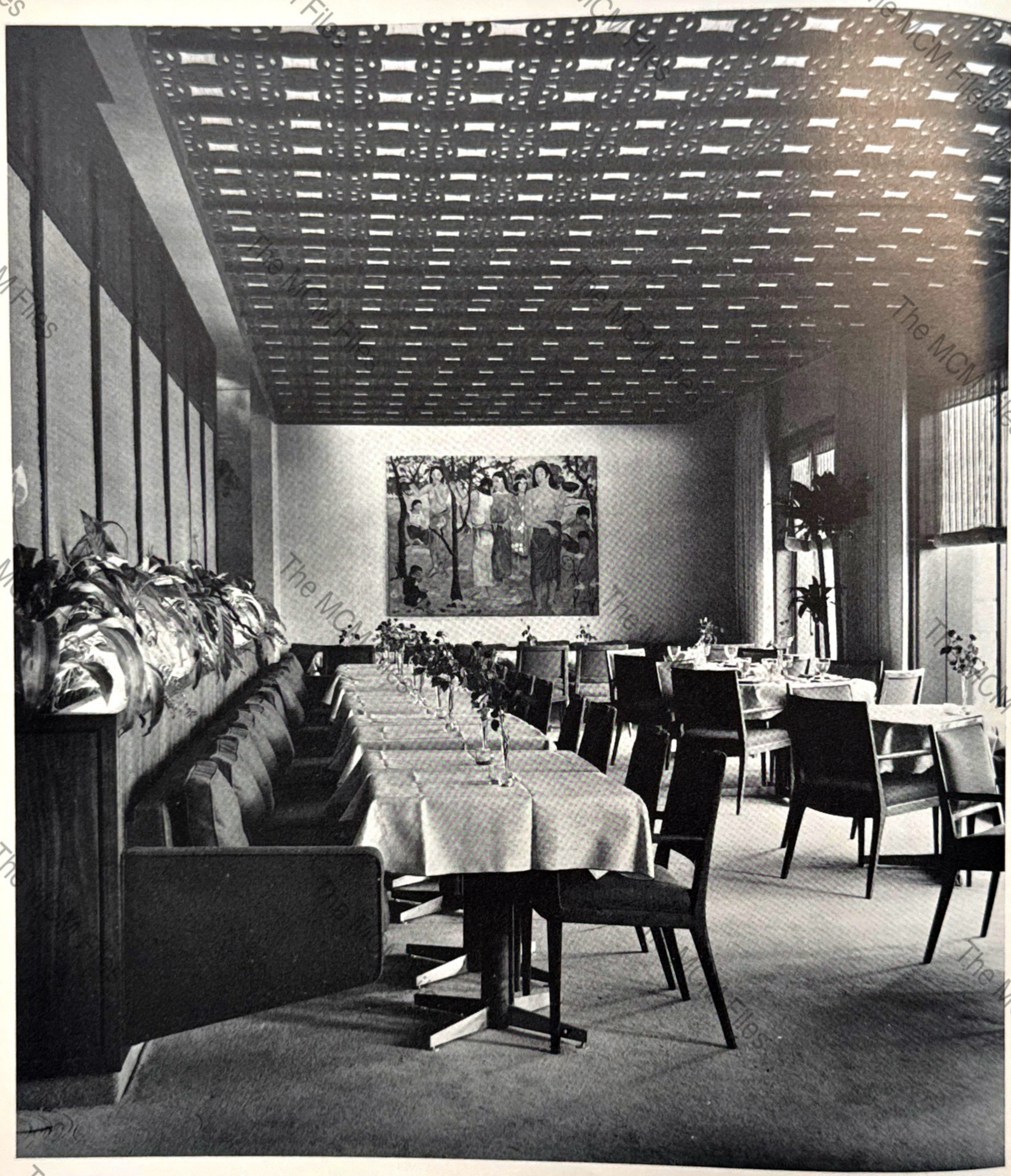
Ninth floor "Gauguin" dining room seats 52, is recessed behind the building's high galleried balcony and offers a view of Central Park. Matchstick blinds sheath windows.

The MCM Files

EDWARD D. STONE, ARCHITECT

John C. Rainey, architect in charge of interiors

Wood-grille ceiling gives depth to richly understated Gauguin dining room. Tapestry version of Gauguin's "Nave Nave Mahanna" hangs on Japanese grasscloth wall. Banquettes are cantilevered on concealed beam Table crystal in golden opal, echoes gold carpet; upholstery, Chinese red.



Paneling (galleries and auditorium): United States Plywood Corporation
(lounge): William Marshall Ltd.
Carpeting: Templeton
Rugs: James Lees & Sons
Oak Parquet flooring: Coughlin Flooring Company
Interior planting: Everett Conklin
Cabinet work: Haggerty Millwork
Auditorium seating: American
Stage curtain: Dazian's (special)
Gallery sofas: Harvey Probber
Gallery tables: Directional
Gallery benches: Lehigh Furniture
Gallery upholstery: Arthur H. Lee
Gauguin tapestries: Arthur H. Lee
Gauguin furniture: Cumberland
Gauguin woven shades: Tropicraft

The MCM Files

THE DETAILS OF INTERIORS by Forrest Wilson

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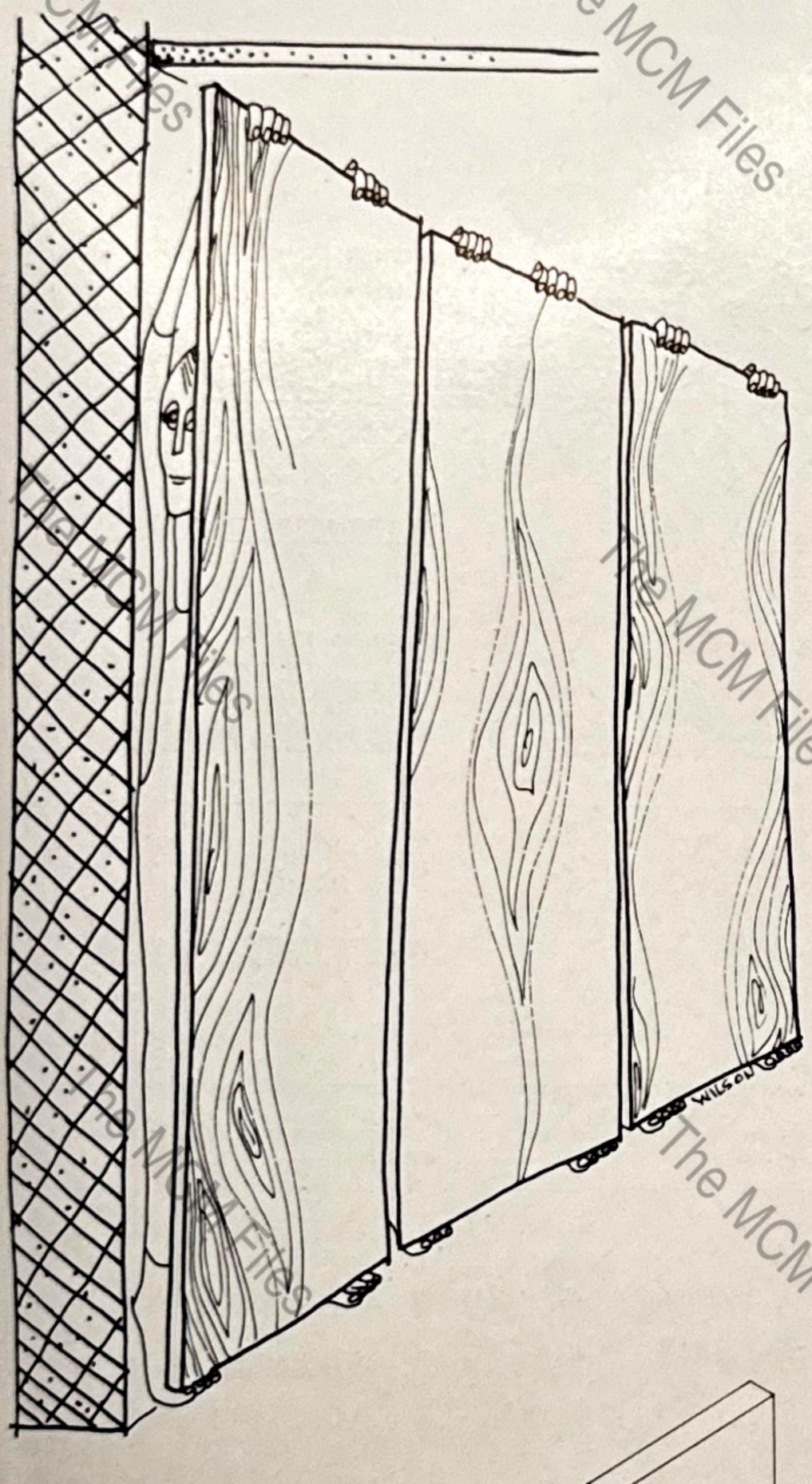
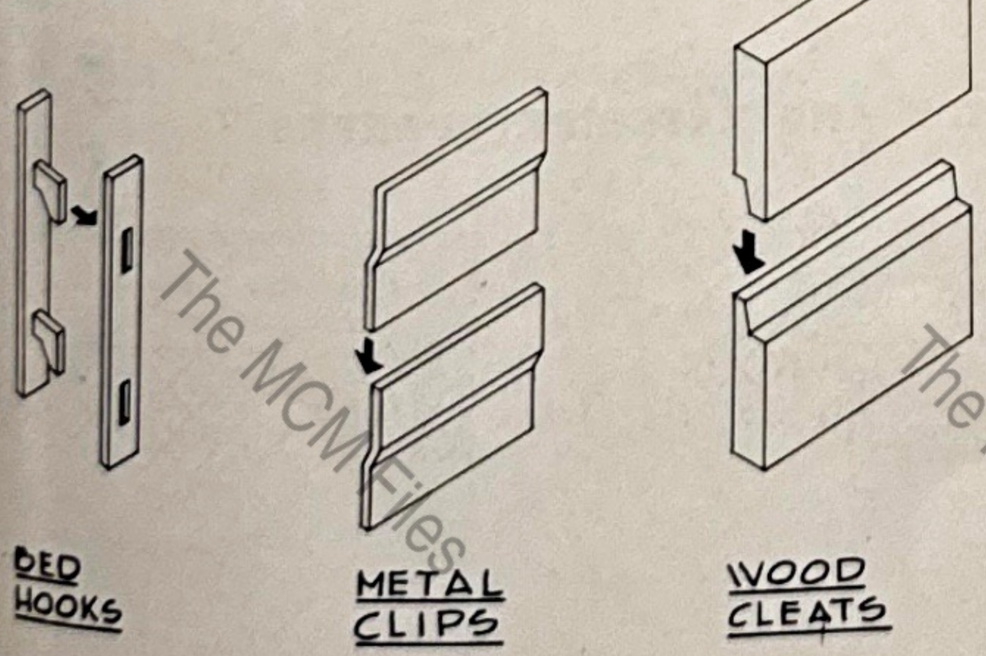
Fourth in a series of monthly articles
on selected interior details
with working drawings.
The author is Assistant Professor
in charge of the construction program
for the Interior Design Department
at Pratt Institute





FLUSH WOOD PANELING

Traditional paneling has evolved workable solutions to all of the designer's problems through systems of stiles, rails, raised panels, and cover moldings. The loose setting of the panels allows for expansion and contraction; cover moldings conceal joinery; and surface fastening is made inconspicuous by nailing in the grooves and quirks of the moldings. Most designers are familiar with these paneling methods. Yet it is not generally realized that contemporary paneling systems have devised fastening methods no less effective and almost as standardized as traditional paneling.

Since moldings do not exist on the flat flush paneling preferred in contemporary interiors, concealed ways of attaching them to the wall have been devised. These use back-panel fastening to eliminate surface perforations. Touch-up of surface perforations by the finisher, no matter how skillfully executed, will eventually expose itself through sinkages and age. Our present levels of illumination also tend to highlight surface imperfections.

The designer's principal problem in the design of a paneling system is the meeting of dissimilar materials. Aside from the inherent differences in the nature of the materials themselves, which makes joinery difficult, there exist considerable differences in tolerance variations for workmanship in the various trades. The work of the plasterer, unless carefully grounded, will vary more from a true surface than that of the marble setter. A masonry wall will contain more variation than wood paneling. These differences are natural to the building component. A continuous one-piece wall covering is more likely to be plumb and true than a number of smaller units. Consequently some trades are allowed more tolerance than others. These tolerances can, however, be controlled by careful grounding. In the case of wood paneling this is a necessity. Eventually the quality of the workmanship will be in direct proportion to the quality of the grounding, for the grounding bridges the gap between the differences in materials. Grounds true masonry walls, and they consequently set plaster plumb and true, squaring corners and providing true surfaces for panel fastening.

The designer should give very careful consideration to the panel joint design. The joint must be designed not only to overcome the difficulty of butting dissimilar materials, but to coordinate with door frames, windows, exterior walls, cabinets, file enclosures, pilasters and floor and ceiling construction. The joint design must adjust to the most extreme condition to which it will be subjected. It must allow for neat installation with a maximum of adjustability and provide, if possible, a positive concealed panel

fastening to the ground. One of its most important functions is the provision for expansion and contraction during the period of humidity adjustment in the building. (See drawings Plan A, B, C. These show joint design with alternates to allow for concealed fastening and panel movement.)

Since wood is a versatile material and easily worked, it is usually assumed that it can be cut and trimmed when installation difficulties are encountered. Nothing could be farther from the truth. In the case of sealed fire-proof paneling, it cannot be cut unless materials are available for immediate resealing. Panel edgings are built into the paneling in the shop, and it is almost impossible to duplicate these edgings on the job if the panel has been trimmed. Veneer flitches are carefully matched on each panel; cutting the panel destroys this matching. Field measurements to grounds are exact. Slight variations are adjusted in the panel joints or in the end scribe pieces.

Another difficult consideration is the inclusion of door openings in the panel joint system. If concealed closets are designed, or if room entrance doors are to appear as part of the paneling, their jambs and heads must be fitted into panel joints as part of the joint system. Door pulls and hardware must be concealed in panel joints. The recessed joint leaves the door cracks in shadow but presents a hinging problem if the door swings into the room. If the door is not to be used with high frequency, concealed hinges with a wide throw designed to clear traditional moldings may be employed. But if this type of hinge is not feasible, the alternatives are offset pivots with exposed knuckles or a center pivot which reduces the door opening. If the door swings away from the paneling, the problem of concealing the hinges on the panel side is eliminated. But the deep reveal requires that the door be allowed clearances in the opening, both for hinging and to clear its leading edge.

FASTENING SYSTEMS

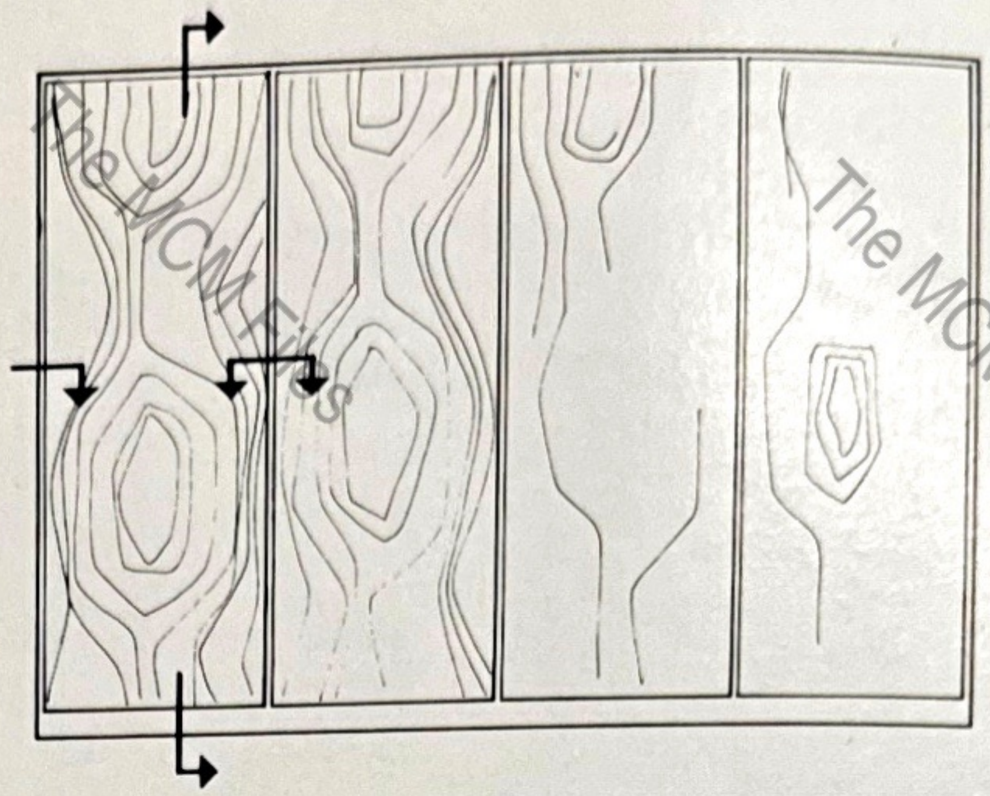
The metal clip system is perhaps the most versatile and the most used in the New York area. It holds the paneling ¼ inch off the wall, which is permissable in most codes. These clips allow the paneling to be installed either from the bottom up or the top down; or pushed in from either side; or, if the clips are placed diagonally, the panel can be installed at a 45-degree angle. Where possible, clips should be installed to fasten directly to the grounds. Good practice is to set grounds vertically no more than 30 inches apart, with clip spacing of 12 to 18 inches.

Bed Hooks. This is an efficient system which allows the panel direct contact with the grounds. It is used where the panels are to be removable. Bed hooks do not allow the adjustability in setting afforded by metal clips or wooden cleats

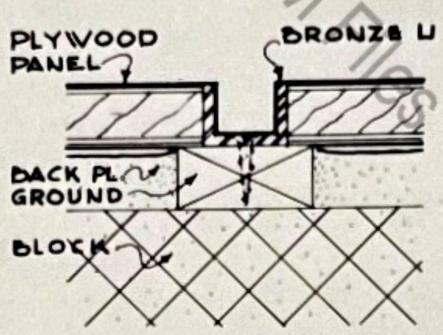
Wooden Cleats. Wooden cleats are employed where the additional clearances they require are permissible. They have the advantage of being workable with woodworking tools. They are as effective as metal fastening and their preference is a matter of personal consideration on the part of the woodworker.

Mastics and Glues. Paneling has been installed successfully using mastics, glues, and contact adhesives. The rapid development of adhesives for almost every purpose makes this

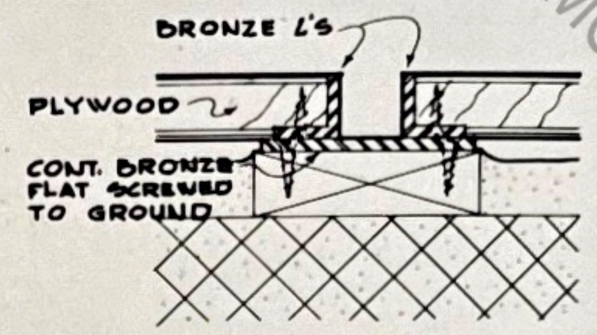
TYPICAL ELEVATION



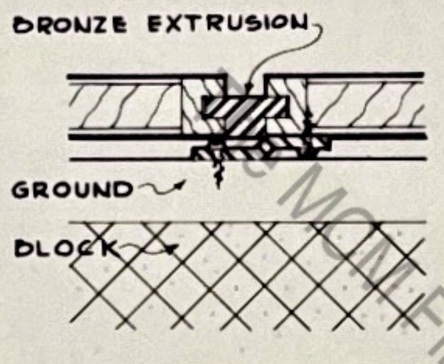
PANEL JOINTS



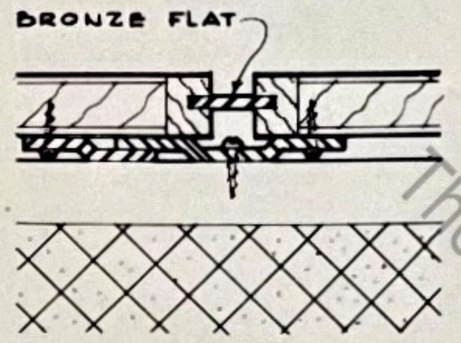
PLAN A



ALTERNATE PLAN A'



PLAN B



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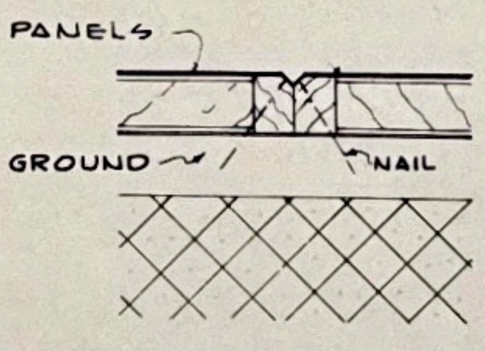
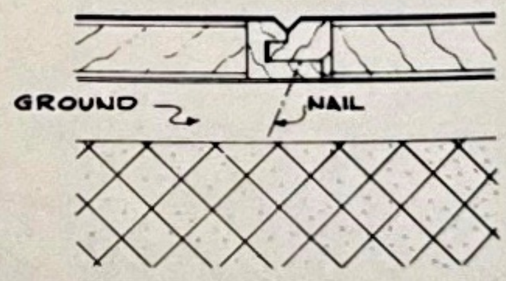
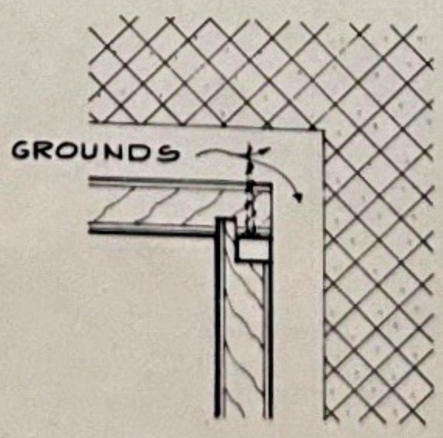


PLAN C

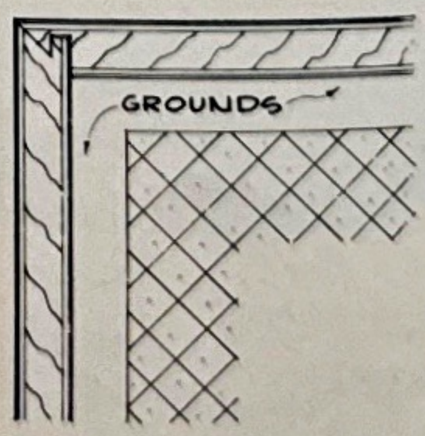


ALTERNATE PLAN C'

INTERIOR AND EXTERIOR CORNERS

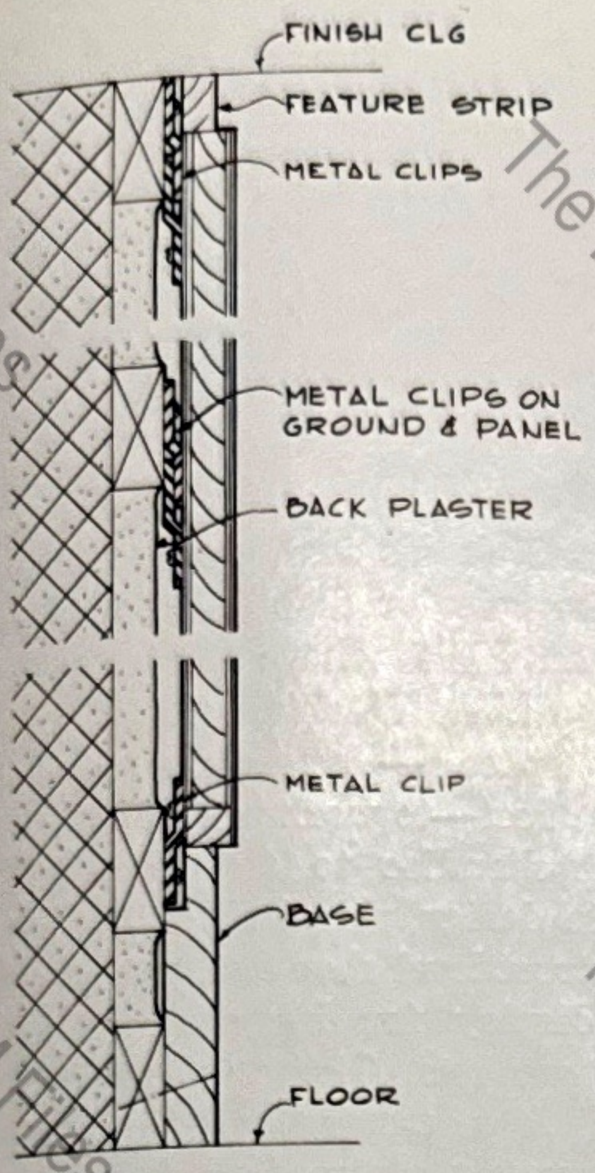


PLAN-
INTERIOR CORNER



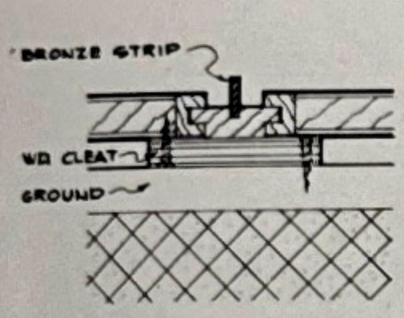
PLAN-
EXTERIOR CORNER

TYPICAL PANEL SECTION

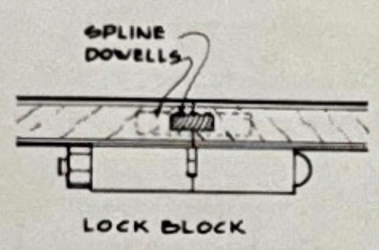


SECTION

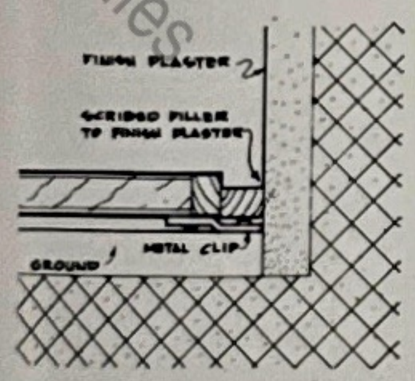
PANEL JOINTS AND INTERIOR CORNERS AT PLASTER WALLS



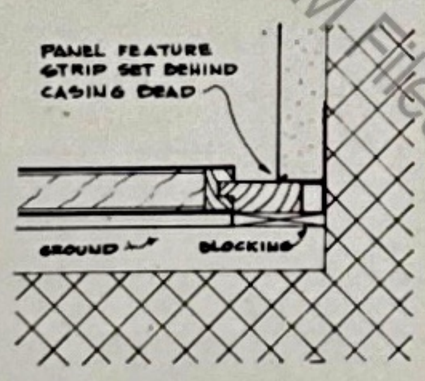
PLAN
PANEL FASTENING WITH CONT. PLYWOOD CLEAT



PLAN-
FLUSH PANEL JOINT

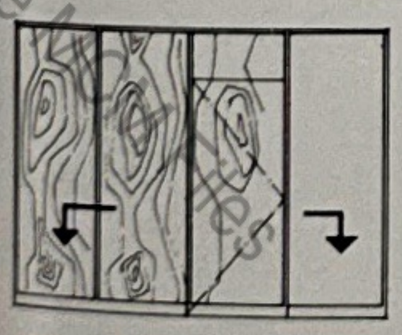


PLAN-
CORNER

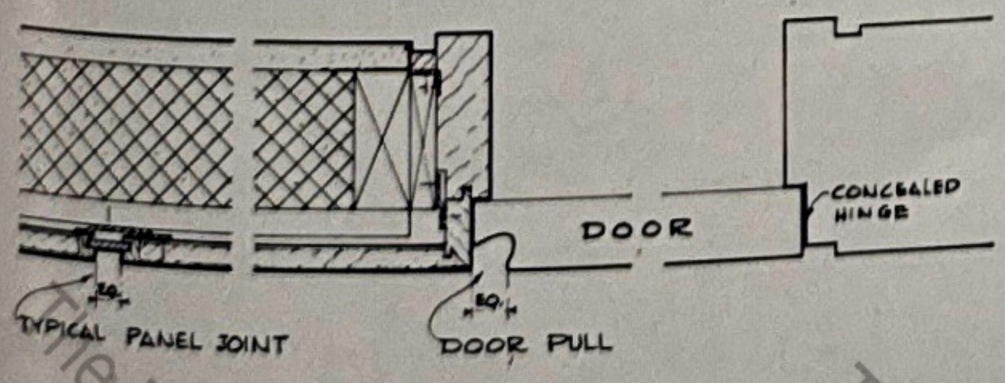


PLAN-
CORNER

CONCEALED PANEL DOOR



ELEVATION



PLAN

a logical solution to the problem of concealed fastening. Complications may arise when paneling has to be braced until glue sets. Bracing may interfere with other trades and can be expensive in labor and material unless the job conditions are favorable. The contact cements eliminate bracing, but since the paneling is set permanently on contact, the possibility of panel adjustment is eliminated. One of the most effective systems is the use of clips to hold the panel in place until the adhesive sets. This allows time for adjustment, yet gives a positive wall contact. For any gluing or mastic system, the wall surface must be grounded plumb and true and the plaster brought carefully to the ground surfaces. The wall may also have to be sealed to prevent the plaster from sucking solvents out of the adhesive. In my opinion, these new adhesives for setting paneling have not as yet received the application that they deserve in their present development.

There are some instances where concealed panel fastening is greatly simplified; one is in dry wall construction. The paneling can be fastened directly to the grounds by omitting the sheet-rock from the opposite side. Where paneling is of a narrow width, only edge fastening is required. A tongued joint, which allows concealed nailing, may be used (see alternate plan C).

One of the most difficult installations is the flush joint. This involves fastening the paneling from behind and lifting the entire wall as a unit on the clips. Not only is this method difficult to install, but it is almost impossible to align the two panels even with the use of splines, dowels and lock blocks (see drawing). A slight deviation is almost inevitable at the joint. This deviation, however, should not be any more than the face veneer thickness of 1/28th of an inch. If flush joinery is used, movement must be carefully considered, particularly in the case of solid core paneling. The end panels, the corners, or the door bucks should allow some provision for movement. (See drawing at left where paneling is permitted to move behind plaster casing bead.)

Building conditions when the panels are installed, coupled with the adjustment of the air conditioning system, will cause panel movement. Panels which bow slightly on installation will usually return to true when the conditioning has been normalized. However, extremes may cause excessive bowing, which will loosen the panel fastening. In this case the paneling must be removed and reset.

From the foregoing discussion it can be seen that the setting of flush paneling is not without complications, even though the methods have been fairly standardized. Contemporary and traditional paneling systems are almost directly opposite in their concepts. The complicated traditional paneling affords simple fastening methods, while the simplicity of contemporary paneling demands complicated fastening. This complicated fastening, which protects the thin shaved veneer surface, is a direct result of our desire to put as much of the tree on the wall as we possibly can. Traditional woodwork was not as much involved in covering square footage with onionskin-thin veneers; its concern was that the contours of the molded sections should reflect hand joinery. Contemporary veneers could not be cut by hand, nor is most of the joinery involved in flush paneling feasible with hand workmanship. The machine which invented its own woodworking techniques seems to have become its own designer.

HERMAN MILLER—WASHINGTON, D. C.

A new shop for this expanding company in the heart of the nation's capital

George Nelson's design office, in creating the interior displays for the new Herman Miller showroom at 1730 M Street N.W., Washington, D. C. had small space — approximately 2,500 square feet—to work in and a plethora of merchandise to display which is rich in design personality. The space, in a street level shop, had to be divided into display for Eames and Nelson furniture and Girard "Textiles and Objects." At times the space also had to convert into a conference and viewing room for visiting architects. It was obvious with such an array of built-in "family" material that a large interior design budget was not necessary. With

Upper left: *Street entrance to Herman Miller showroom with Catenary furniture in foreground. Nelson "CSS" strut system holds up lacy divider made up of myriads of Miller M's cut-out of plastic.*

Left: *Enlarged view of small seating display in wall. Shelves and painted flipper panels (which hide storage) are held up with double struts. One set is flush against wall, and one attached to floor and ceiling a few feet from wall.*

Right: *Double row of contract seating: Eames aluminum tandem seating and upholstered molded chairs ganged on steel bar. This area doubles as private conference and display room for visiting architects. Behind striped roman shades is display and memo sample area for Girard textiles.*

space at a premium the Nelson designers have handily adapted the Nelson "CSS" strut system for added display areas and for badly needed hidden storage space. Double decker eye-level display for furniture, Girard's "Objects," graphic display, and fabrics rim the periphery of the showroom fashioned from floor-to-ceiling "CSS" struts—one set attached to wall and one set a few feet out from wall with shelving attachments. These not only hold up displays but hold plastic painted (or fabric covered) flipper panels which hide stock. Furniture areas are divided with colorful panels of Herman Miller fabric.—*J.W.*

Left: *Wall display of Girard's "Objects" partially silhouetted by panel of transparent finely striped casement cloth of bright red.*

Below: *Conference furniture display area with upholstered Eames chairs set about on a brightly colored geometric Indian rug. Background wall displays Miller graphics of furniture not shown on floor. Graphics also take place of wall accessories or paintings.*

DAVID ROWLAND'S 40/4 CHAIR

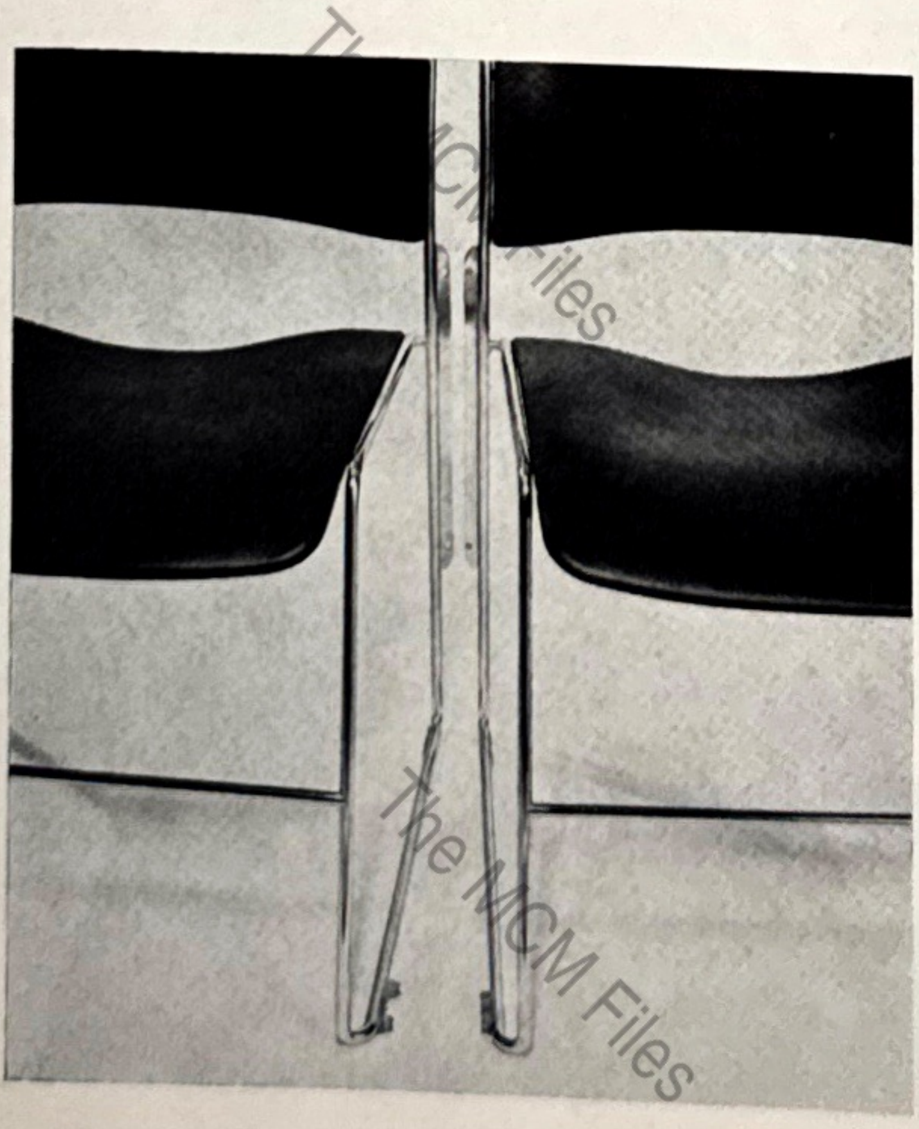
The universal chair packed with structural innovations

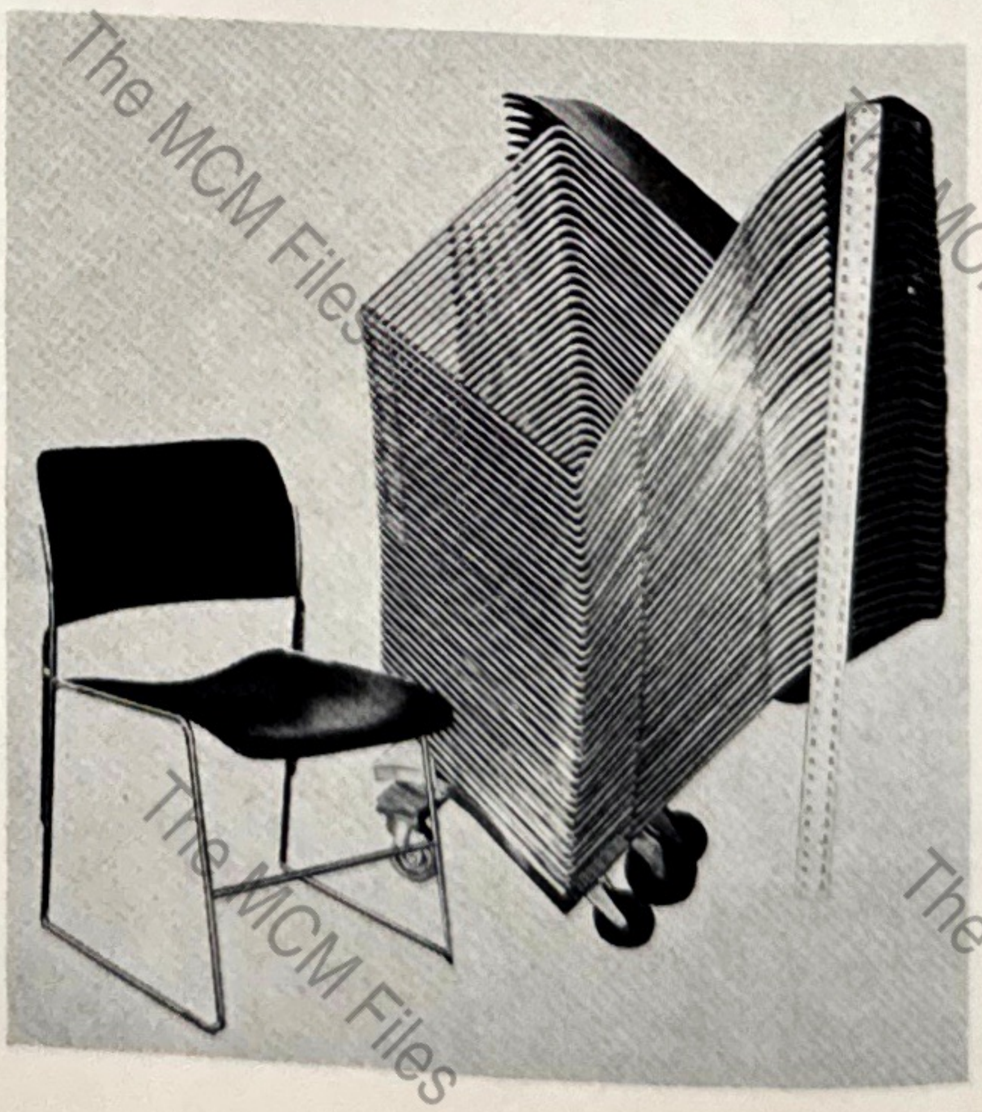
Industrial Designer David Rowland—disciple of Moholy-Nagy, Cranbrook graduate and one-time Norman Bel Geddes assistant—has designed a chair adaptable for any kind of interior or exterior use, both residential and institutional. It is also light weight, economical, maintenance-free, virtually indestructible, and stacks, gangs, and stores in amazingly little space and it is beautiful in an unassuming way, and comfortable in both upright and lounging postures. It is called the 40/4 chair, because 40 chairs stacked on a dolly stand only four feet high.

Hardly had production of the 40/4 chair been begun by the manufacturer, General Fireproofing Company, Youngstown, Ohio, when the Museum of Modern Art in New York snapped up all available models for the May 27th opening of its new galleries. The second production run was snapped up for the U.S.A. space at the Triennale of Milan this summer.

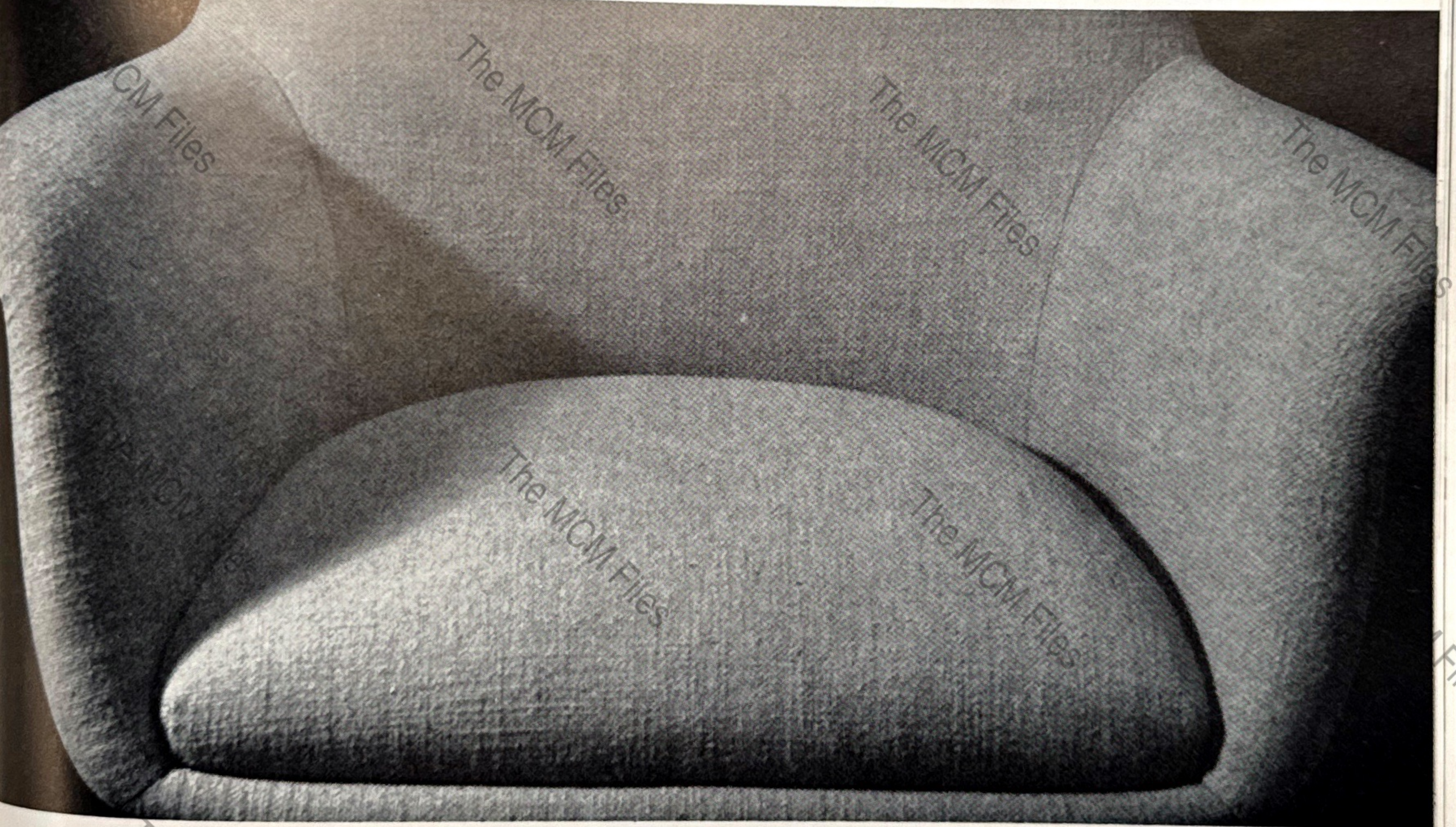
The seat and back are formed out of sheet metal coated with a heavily textured vinyl coating, Armorhide. This composite, unlike molded fiber glass, conducts heat away from the body so that the occupant remains cool and comfortable over long periods. The frame of 7/16-inch steel rod is made up of four members—two side members and two stretchers: one at front base and one at the rear of the seat. Structural reinforcements in the form of fins at rear of frames prevent base from developing side sway. These fins also (*continued on page* 135)

David Rowland





a cruel thrust!



a happy end!

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*The fabric shown is unharmed because it is woven of only the finest blend of super nylon staple and, of course, natural wool.

The MCM Files

merchandise cues

1

2

Vinyl wall coverings for contract

(1, 2) GEORGE K. BIRGE COMPANY, INC., 120 *East 56th Street, New York,* presents its initial collection of six wall covering repeat patterns hand screened on a cloth-backed Ford Fabric (division of Ford Motor Company) vinyl. All are in matte colors printed on finely embossed taffeta with patterns ranging from a Moorish scroll "Sorrento" **(1)** to "Batik" **(2)**, a no-repeat (*Continued on page* 135)

3

4

Decorative sculpture

(3, 4) SCULPTSMITH, INC., 136 *West 10th Street, New York,* in his new sculptures, is making brazed metals look soft, light, decorative. "Desert Bush" **(3)** is a free-standing piece, 4′ high. It has black stems and rich bronze globular-shaped branches. "Black Mum Spray" **(4)** is a wall sculpture, measuring 5′ by 2′, formed by brazing bronze and stainless steel; the flowers are natural burnt black, the leaves bronze color.

Morganton

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Mac Jackson Furniture Co., Tampa
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R. H. Kyle Furniture Co., Charleston, W. Va.
Frank Lyon Co., Shreveport, Little Rock
Albert Parvin and Company, Los Angeles
Penfield Manufacturing Co., Syracuse
Tom Sinks Furniture Co., Cleveland
H. E. Sorenson, Des Moines
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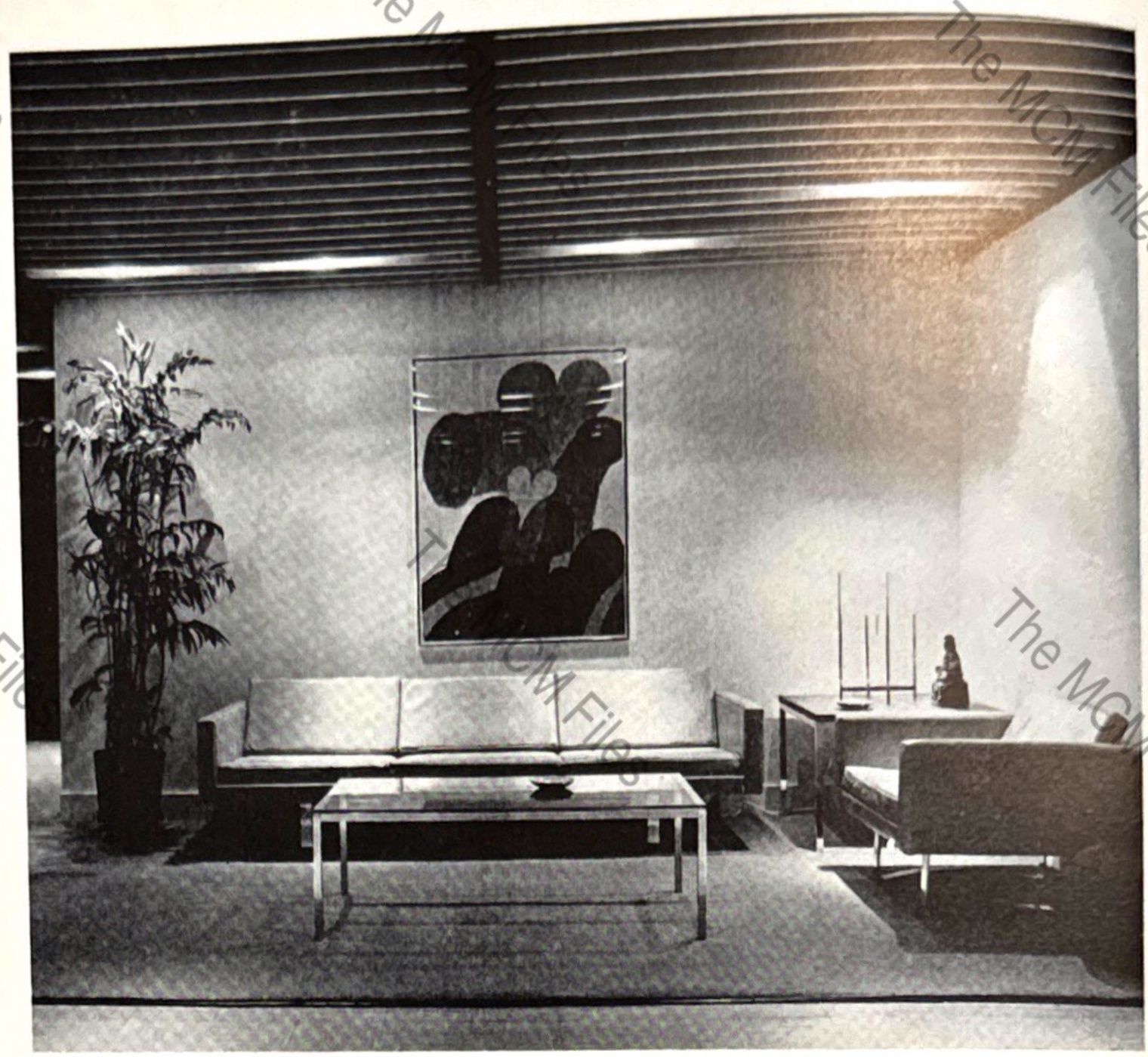
New backgrounds for J G

(1, 2, 3) J G FURNITURE COMPANY, 160 *East 56th Street, New York*, has opened a new showroom on the 11th floor of the Merchandise Mart in Chicago (3) and has face lifted its New York showroom (1, 2). Both were designed by Fuller Robinson design consultant for J G. Robinson rearranged space into smaller areas to create a more intimate background. This has been accomplished by means of a series of movable wall dividers. One of the most effective is a see-through wall divider of smoky Plexiglas between the reception desk and a conference area in the New York showroom (2), and used as a divider in front of the large upholstered seating group (1). In Chicago, as background for the same seating group, a cut-out felt divider is stretched on a frame (3). As the Chicago showroom is approximately one half the size of the New York space, exposure to the maximum number of furniture designs is abetted by a large graphic wall montage of J G designs. In both settings art and accessories are from the collection of owner and president, Morris Goldman.



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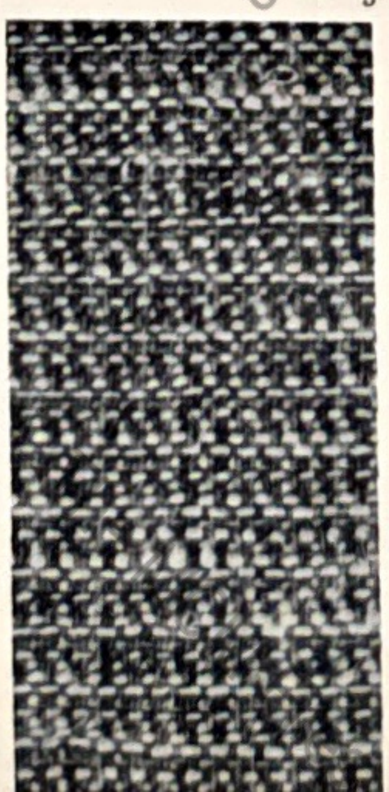

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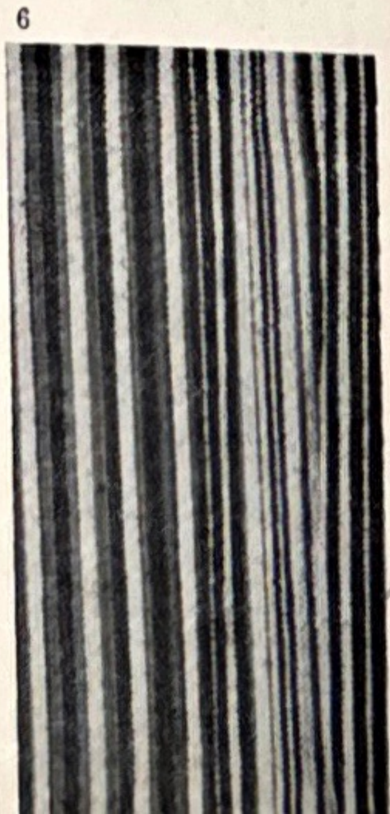

6

Indian handweaves

(4, 5, 6) DESIGN IMPORTS, INC., *P. O. Box* 81, *Cos Cob, Connecticut*, adds to its hand-woven fabrics from India: one heavy cotton hand-block print—"Paisley Abstract" (4) with a random paisley design overprinted on a geometric; one casement—a Jacquard repeat geometric; a cotton and jute hand woven upholstery "Banai" (5); and a very fine cotton stripe "Shokh" (6). In New York at Luten-Clarey-Stern, 1059 Third Avenue.

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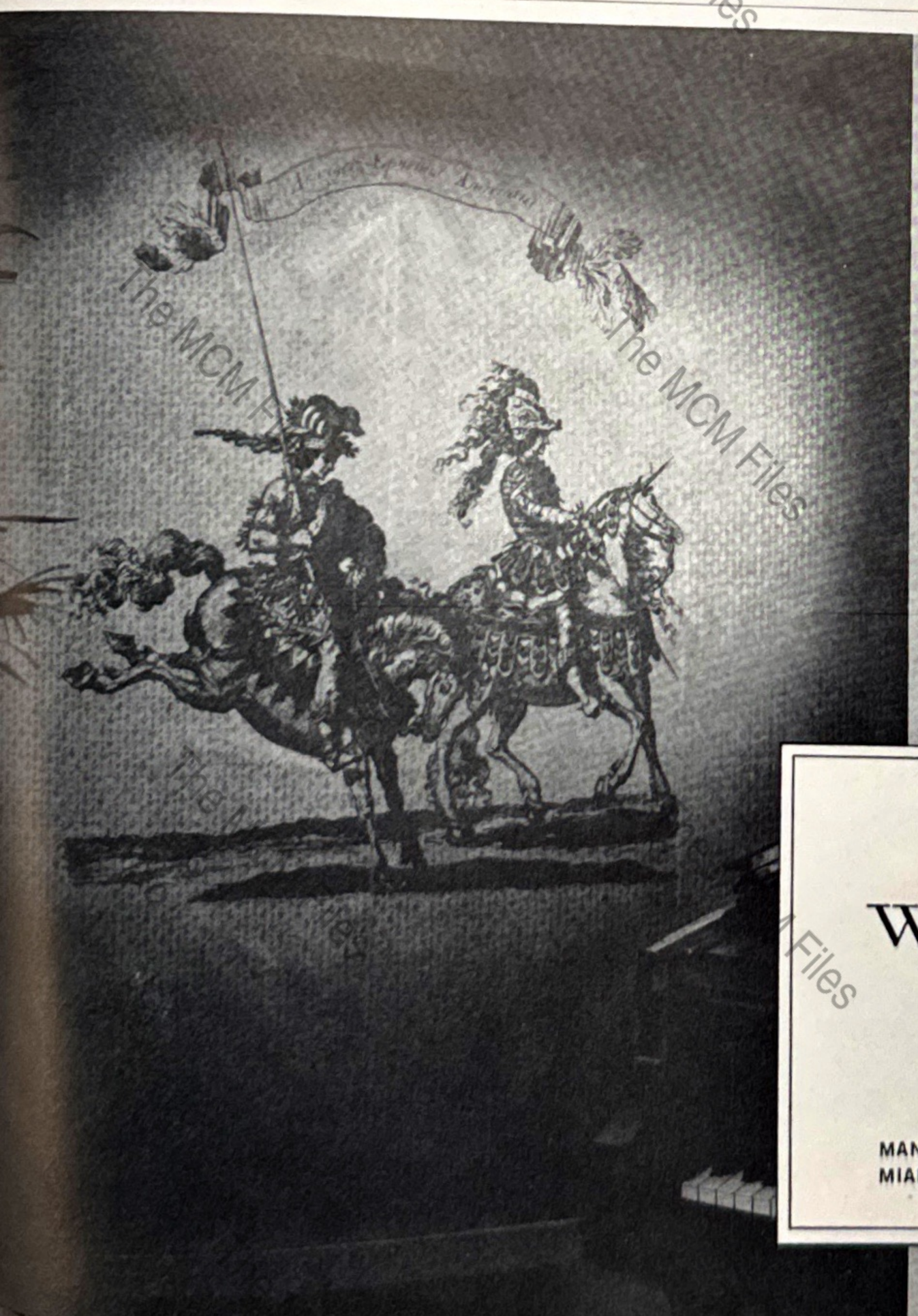

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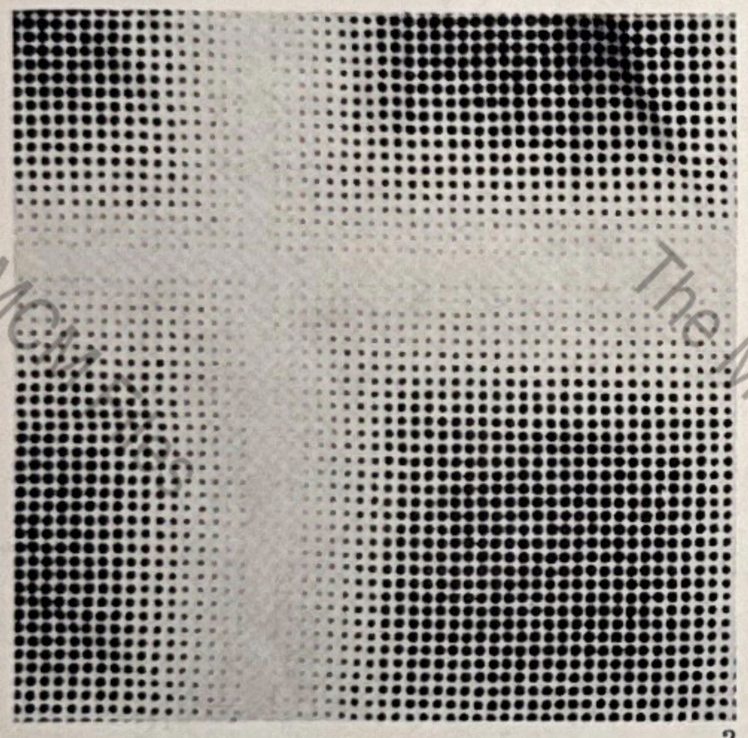
1

Woodard's octagonal table

(1) LEE L. WOODARD SONS, INC., *Owosso, Michigan,* has introduced a handsome table, 60″ in diameter, 29″ high. Shaped, with each of the eight sides 24 inches wide to allow ample room for a table setting, the table also has legs set back to eliminate straddling problems. The top is made of fiber glass, colored and molded to resemble the texture and hue of slate. The table is strong, weather-proof, and light-weight for its size.



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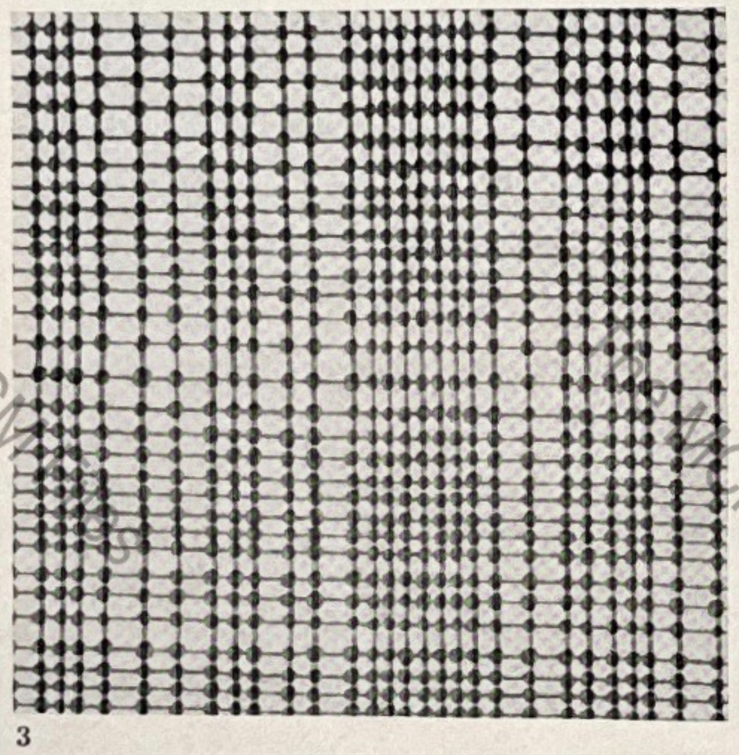
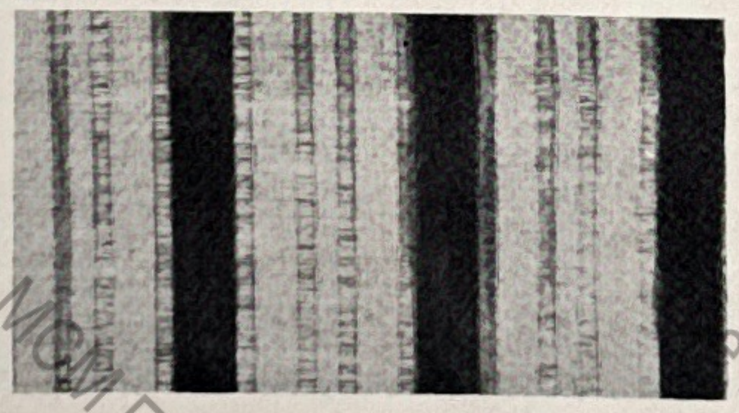


3

New contract fabrics

(2, 3, 4) DESIGN TEX, INC., 39 *West 32nd Street, New York,* a contract fabric source not given to market or seasonal productions, has expanded its collections with a few refreshing prints including "Lots of Dots" **(2)** and "Bangles" **(3)**; casements — one of linen and cotton stripes "Danestripe" **(4)** is shown. The collection includes the beginning of an upholstery line which features three tightly constructed flat weaves of nylon with a light acrylic backing in a broad range of colors complementary to Design Tex prints. Design Tex has also developed a book of inexpensive cotton stripes of varying styles from which they will take yardage orders in stock or custom colors. They will also make on order matching bed- (*Continued on page* 134)

4



5

Tole chandelier

5 MAJESTIC METAL SPINNING & STAMPING COMPANY, 537 *Sackett Street, Brooklyn,* has created a five-arm tole fixture in white or black with gold. Available at Metropolitan Lighting Fixture Company, 16 East 39th Street, N. Y.

The MCM Files

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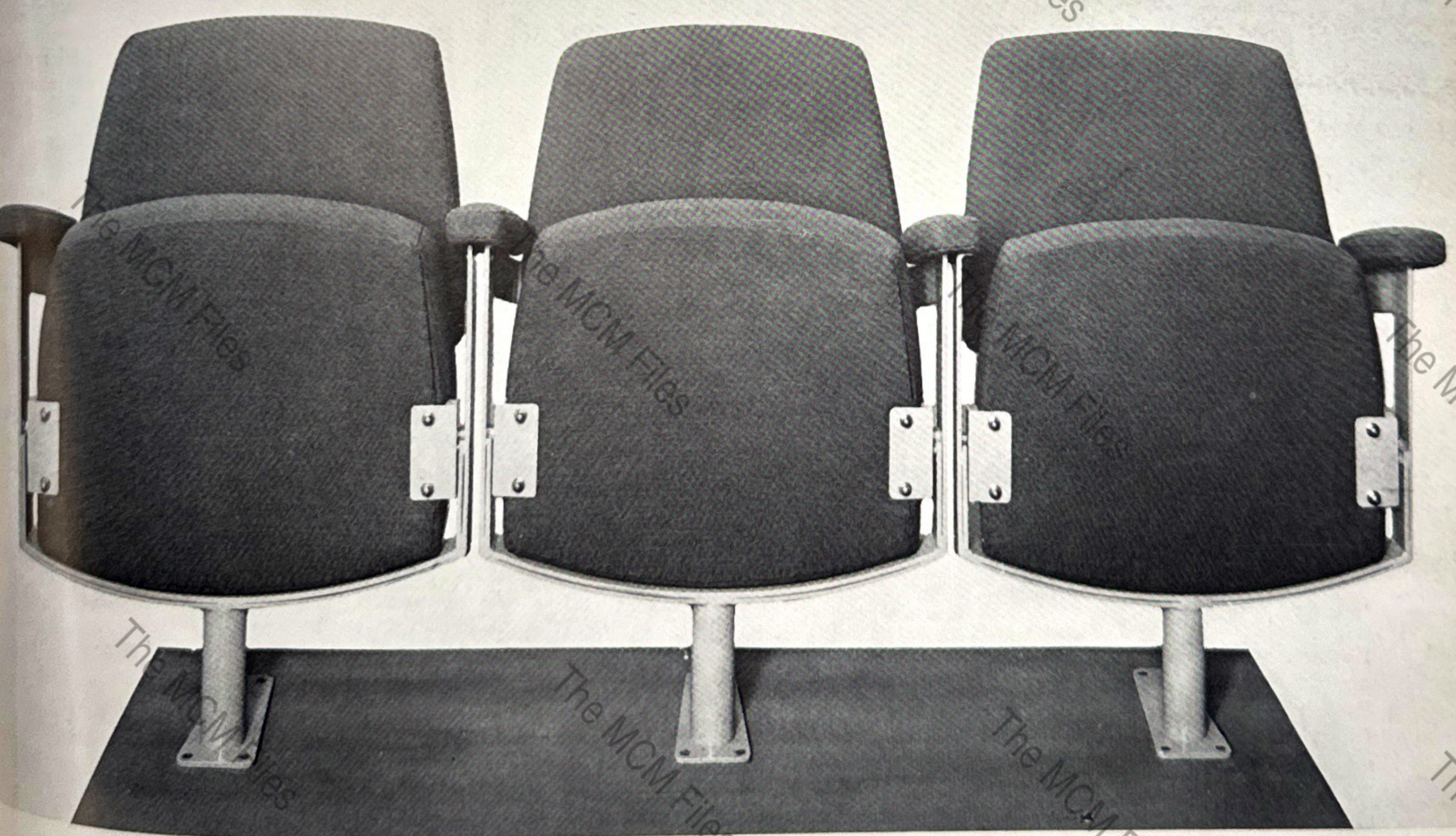

SCANDINAVIAN DESIGN

scandinavian design, 15 east 53 street, new york 22, n. y. pl 5-6078

The MCM Files

Couch of comfort

(1) FREDRICK LUNNING, 667 *Fifth Avenue, New York*, has nick-named its new day-bed the "Psychiatrist's Couch." With its natural oak frame gently curved at head rest, the bed is of course, equally adaptable for use in home or office. Base measures 35½" by 17" by 17" high and has a curved slatted platform. Mattress is button-tufted and matching cushion down-filled. Designed by Ake Fribyter.

1

2

Hand-thrown ceramic lamps

(2) DESIGN-TECHNICS, 7 *East 53rd Street, New York*, has introduced an additional program: to create original hand-thrown lamp bases. Each is a one-of-a-kind ceramic designed and made by Lee Rosen and the potters in Design-Technics' studio in Pennsylvania. Initial collection includes a large variety of shapes—in an extensive range of textures, colors, and sizes. Design-Technics will continue to make its more established molded lamp bases and the new program will be expanded from time to time with collector's pieces.

New murals

(3) JAMES SEEMAN STUDIOS, INC., 50 *Rose Place, Garden City Park, New York*, has prepared a new volume of handprinted wallpaper murals designed by Dong Kingman, Robert Davison, James Seeman, Robert Crowder, and Bjorn Winblad. There are elegant designs, such as "Kakemono," which frames Japanese flower arrangements in panels, and handsome scenes such as the French Quarter of New Orleans. Illustrated here is a delightful mural by Dong Kingman called "Chinatown" (3). It makes a stylistic combination of the familiar sights of a Chinese neighborhood. A large sample book is available for $17.50.

3

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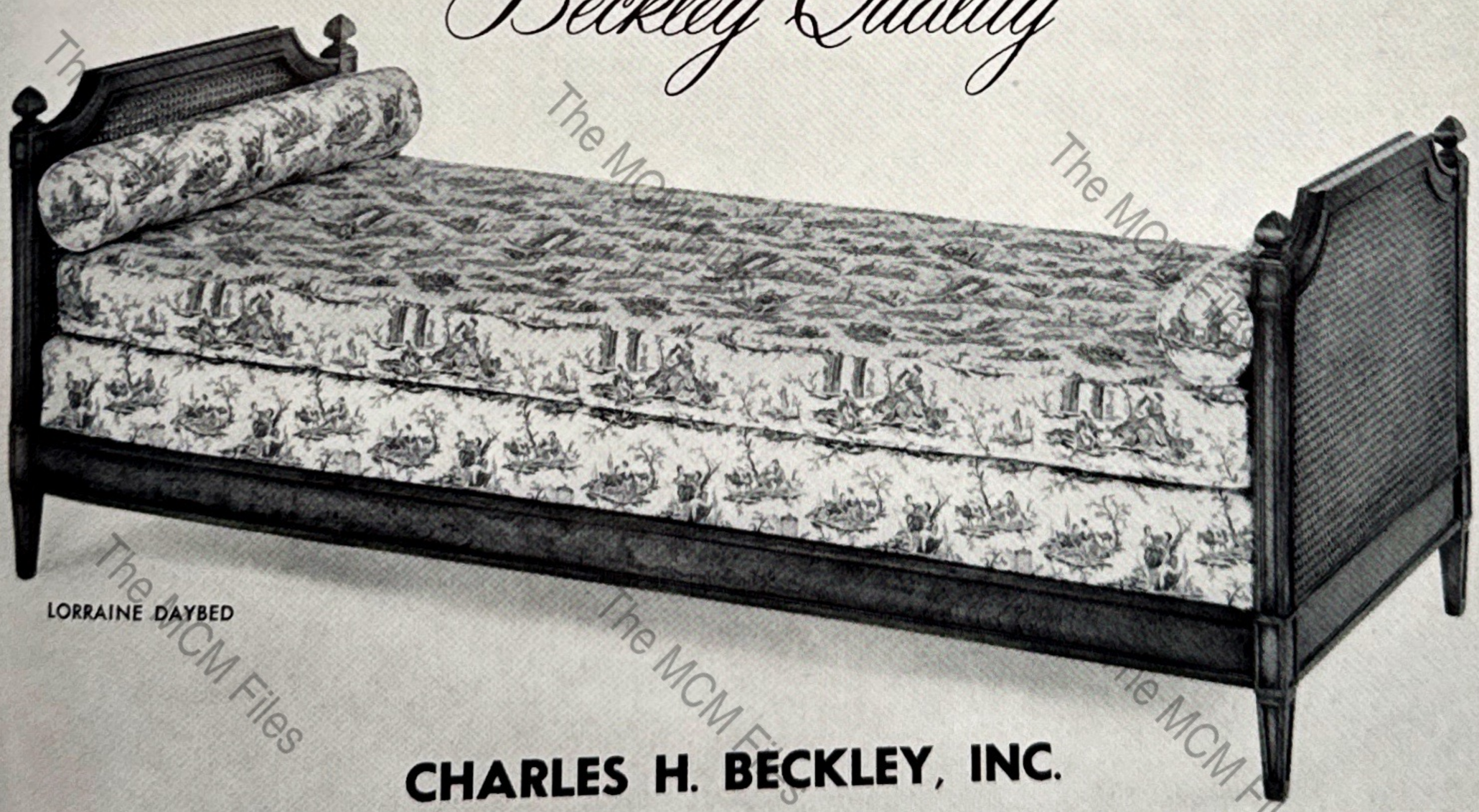

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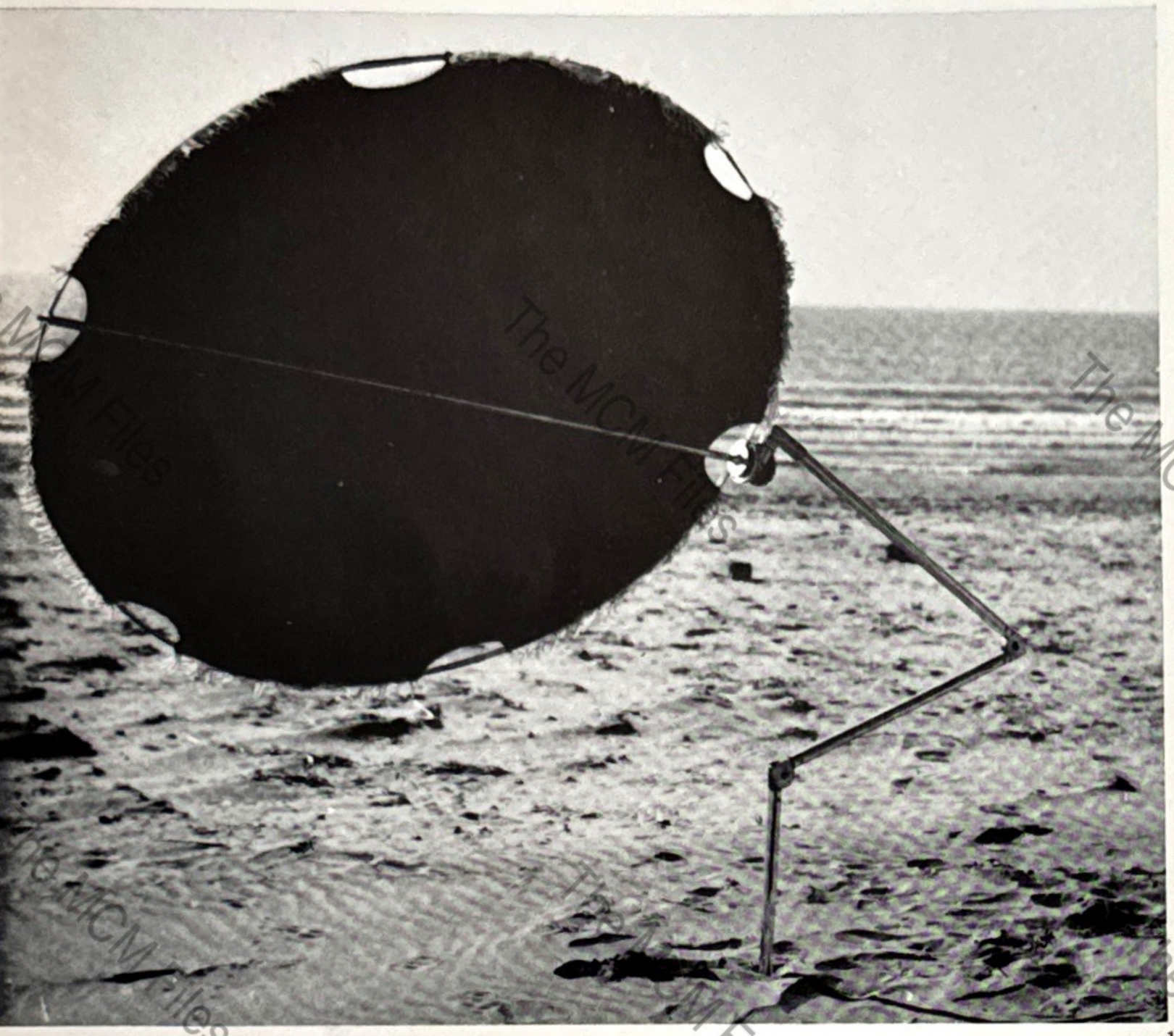

1

Unusual selections

(1, 2, 3) AMERICAN S.E.R.P.E. CORPORATION, 716 *Madison Avenue, New York,* has a varied collection of imported furniture, decorative accessories, lighting, hardware, clocks, mirrors, and *bibelots.* Each piece is selected or designed by the firm's president, N. Steinhardt Muller. The collection ranges from wicker gliders and hooded beach chairs to Spanish *brasero* tables and headboards of rattan, wood, hand wrought iron, and brass. And there is a large collection of elegant bathroom fixtures and hardware, all very well priced. The beach or terrace umbrella, shown as a folding model **(1)**, which comes with cabana sides to attach to the ring frame, or as a stationary design at a sidewalk cafe **(2)**, has excentric leg support so that the view is unobstructed. Canvas top is red, blue, yellow, green, or white. The Portugese wrought iron sconce **(3)** is one from a series of pieces, many of them gold leafed, and all of them electrified.

2

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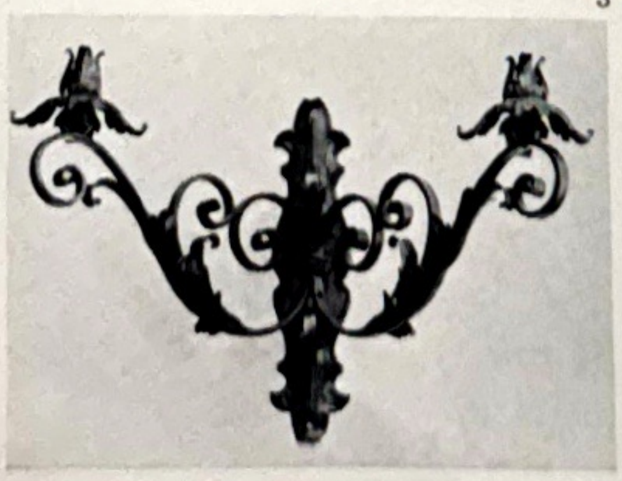

4

Simple, clean forms for lamps

(4) M. BERRIER ASSOCIATES, 212 *East 49th Street, New York,* has a handsome line of table lamps, all distinguished by simple, well-proportioned bases of ceramic, wood, marble, brass, pewter, wood with slate, Formica or Micarta. The ceramic lamp, incised with lines and circles **(4)**, comes 34″ or 37″ high. The shade is natural cotton, and the base is custom colored.

Small-scale outdoor furniture

(5) TROPITONE FURNITURE COMPANY, INC., *General Tinker Avenue, Sarasota, Florida,* has added a clean-lined table and chair **(5)**. Chair is small to fit neatly under the compact (30″ in diameter) table. Table top is plastic. It can also be ordered in glass.

5

1925 WASSILY lounge chair
designer: Marcel Breuer

A Bauhaus classic, circa 1925. (Named for Wassily Kandinsky who bought the first chair.) Frame: mirror polished chrome steel tube. Leather straps in selection natural, dark Italian brown or black. Net cost $210. Write for new catalogue.

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New Furniture by Paul McCobb

1

2

3

4

PAUL McCOBB, INC., 425 *East* 53*rd Street, New York,* a showroom for upholstered and case pieces from McCobb, Widdicomb, and H. Sachs Sons factories, represents the cohesive contemporary design outlook of designer Paul McCobb. New pieces include clean-lined sensitively proportioned walnut case pieces and semi-custom upholstered seating. Double dresser **(1)** with six small leather-lined top drawers has screen-fold doors which open to reveal eight tray drawers and ten pull-out shirt drawers. Plateau table **(2)** 32 inches long, has a choice of wood, marble, slate, or leather tops. Upright cabinet **(3)** 72 inches high has 12 pull-out shirt trays and four large sweater trays behind screen-fold doors. Sofa **(4)** comes in five, seven, or eight-foot lengths with a choice of walnut or steel bases. Sofa shown has chaneled arms and a choice of foam rubber or down cushions.

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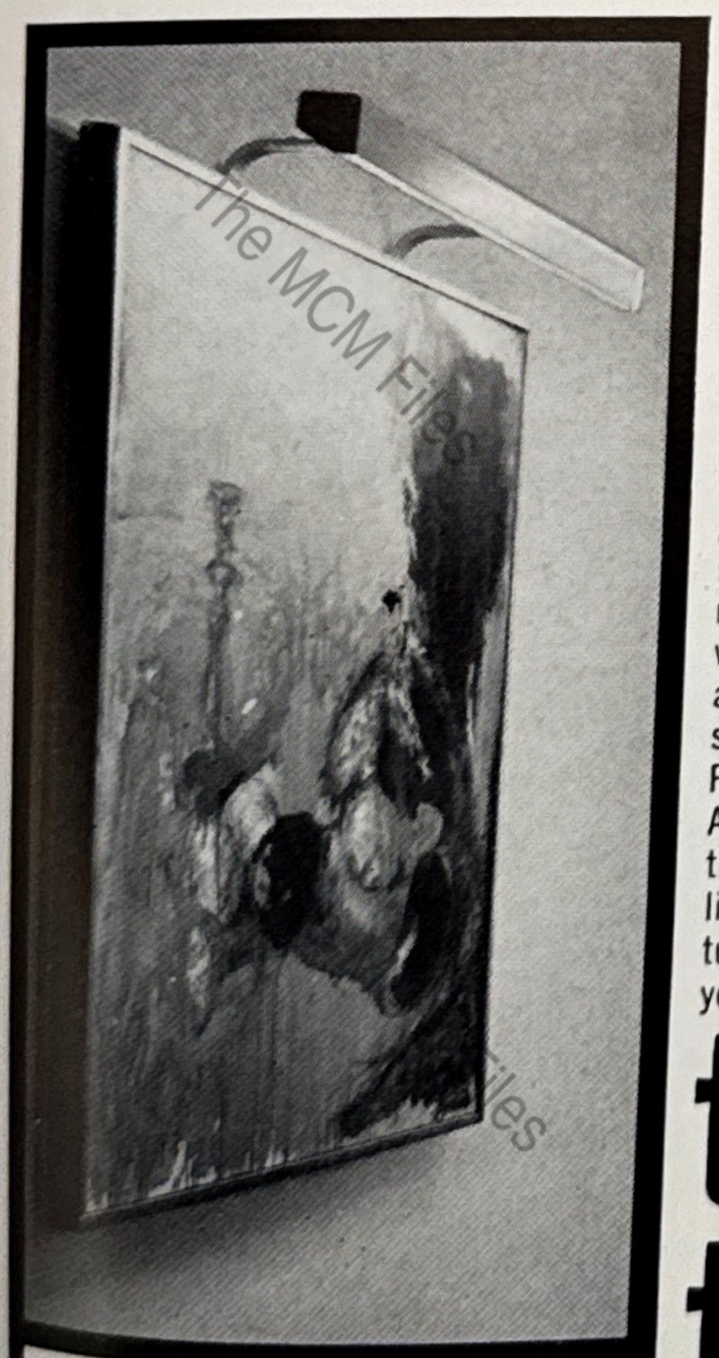

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New furniture from California

(1) METROPOLITAN FURNITURE CORPORATION, 950 *Linden Avenue, South San Francisco*, is now being represented in New York by Trendage Furniture Ltd., 232 East 59th Street. Simultaneously with this news, Metropolitan introduced a new group of upholstered sofas and tables. Shown from this group is a 108-inch sofa with wrap-around back and a slightly concave front line. Square tapered legs are walnut. Seat cushion is tufted foam rubber. End tables with inverted arch base in oiled or satin lacquered walnut have tops in a choice of travertine (filled or unfilled), or Calacata or Ivoire composition, or wood, or colored Formica. Cocktail table, one of a series of walnut slab tables, has wood or marble inserts.

Meticulous workmanship

(2) HOUSE OF SPAIN, INC., 34 *Gansevoort Street, New York*, has added the capacious table and chairs (2). The table, with its base made from a single oak log which is intricately hand carved, is 55″ in diameter and has an extension leaf. The walnut-framed chairs, with baroque style carving, are covered in antique-finish Spanish leather. Showrooms are at 54 8th Avenue, New York.

2

The MCM Files

Gothic styled furniture

(1) THE ENKEBOLL COMPANY, 861 *North Spring Street, Los Angeles*, presents "Antigua" a collection of baronial furniture scaled for today's living. All is hand carved, pegged, and pinned with tenon joints. Included are case pieces, dining tables, chairs. In New York at Lew Raynes, 403 East 62nd Street.

1

New address for Julian Hess

(2, 3) JULIAN HESS ENGINEERED KITCHENS, 306 *East 56th Street, New York* has opened a designer's custom showroom at the convenient address above. Designed by Hess, the space is divided into a number of "idea" bath room and kitchen settings incorporating a variety of wall, counter, and cabinet treatments in many materials and colors. Shown (2) is a row of custom cabinets with arch panels of white on bright blue Formica. Below (3) is a space-saver laundry dressing room incorporating storage, double oval sinks, clothes hamper, and a washing machine.

2

3

No. A-7073—Six-light chandelier. Hand wrought iron finished in antique red and antique gold leaf. Dimensions: Diameter: 24". Height: 25". ***Interiors' Import Company, Inc.,*** *Showrooms: New York, 208 East 52nd St. / Chicago, Merchandise Mart, Space 6-170 / Dallas, Dallas Trade Mart, Space 2335 / Boston, 420 Boylston St. / Miami, Int'l Design Center, 4141 North Miami Ave. A Marangoni, President. Outside U.S. Territory, Inquire P.O. Box 668, Florence, Italy.*

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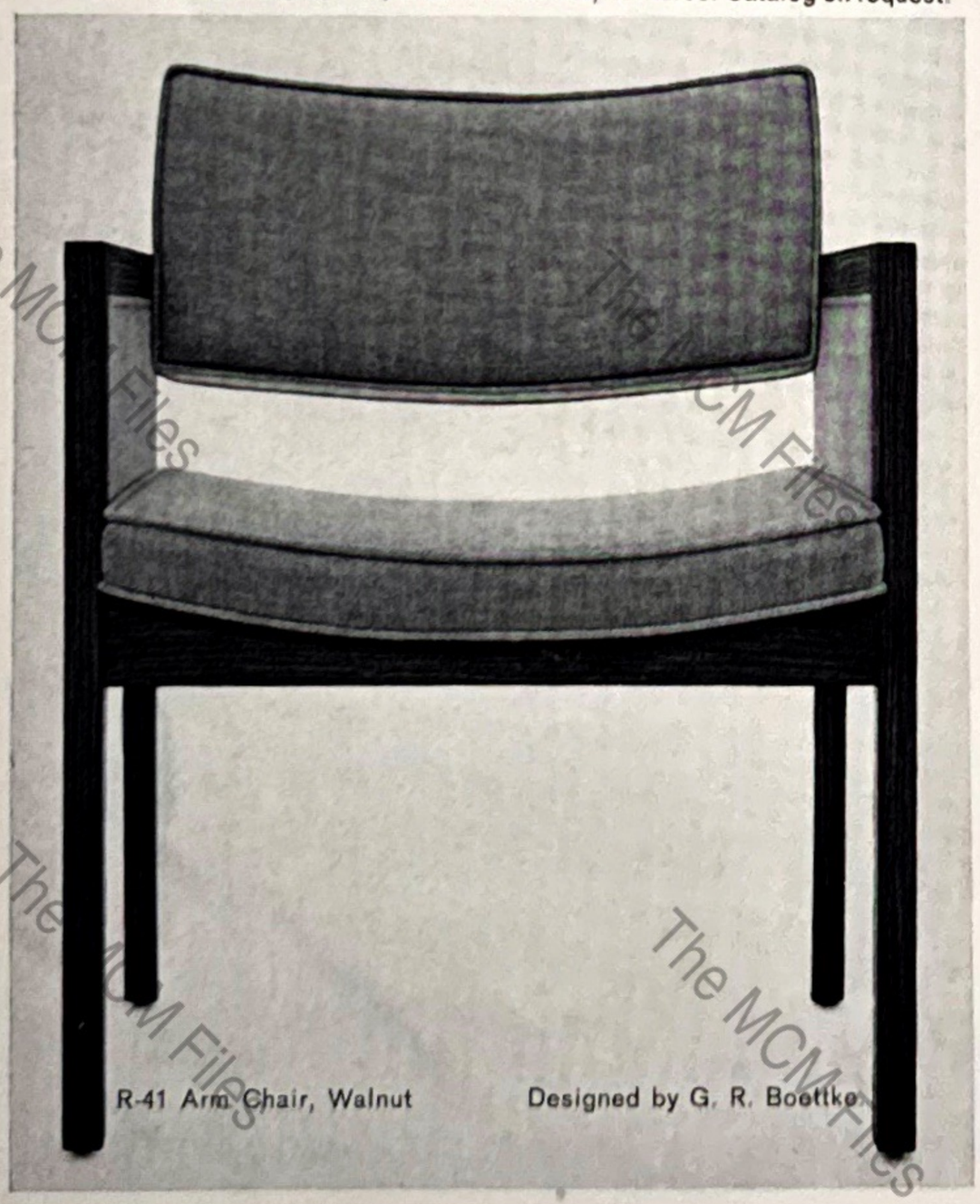


R-41 Arm Chair, Walnut Designed by G. R. Boettke

Fresh prints at Brunschwig

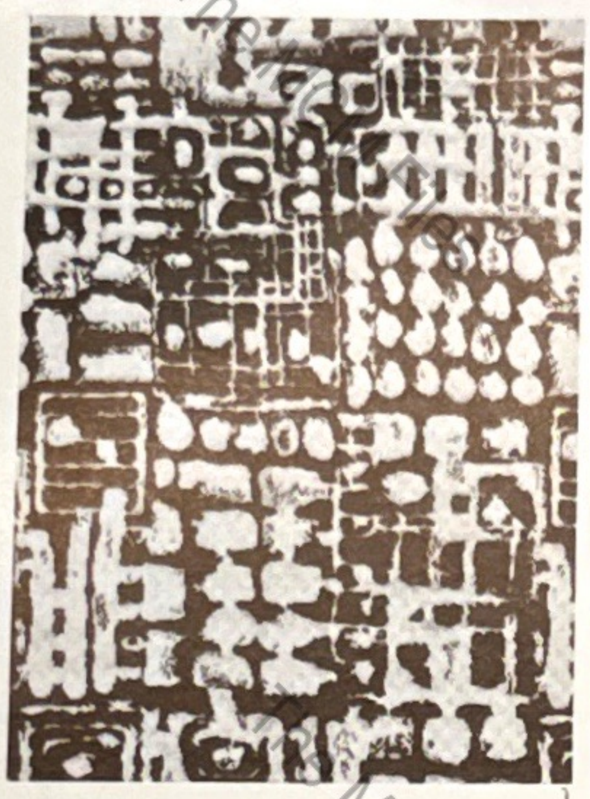
1

2

(1, 2) BRUNSCHWIG & FILS, INC., 509 *Madison Avenue, New York,* has added a vivid group of cotton and linen fabrics. There are gay florals such as "Mexicaines" **(1)** an all-over bold design of zinnias in fresh colors on cotton twill and "Les Marguerites," a repeat of daisies in blues and lively yellows. "Battle of Valmy 1792" **(2)** is a sprightly design of military uniforms and insignias printed in red, white, and blue on natural or white, on fabric and wallpaper or vinyl. Other designs in the series are a Directoire pattern of medallions, wreaths, and ribbons and a criss-crossed repeat of roses and lace

Outstanding design at Thaibok

(1, 2) THAIBOK FABRICS, LTD., 969 *Third Avenue, New York,* has a potpourri of fresh new fabrics. The collections include damasks, brocades, and velvets from the Florentine House of Lisio and coordinated damasks as well as contemporary prints and weaves. An unusual silk-cotton damask, with a design by Zelda Strecker, is called "Adano" **(1)**. Thaibok has also added an excellent line of contract designs by Myron Paul Originals in custom colors on Rovana-Verel, Dacron-cotton, linen-viscose-goats hair, Fiberglas, and cotton-rayon. The designs such as "Flare," **(2)** which has a dramatic repeat, are especially scaled for institutional use.



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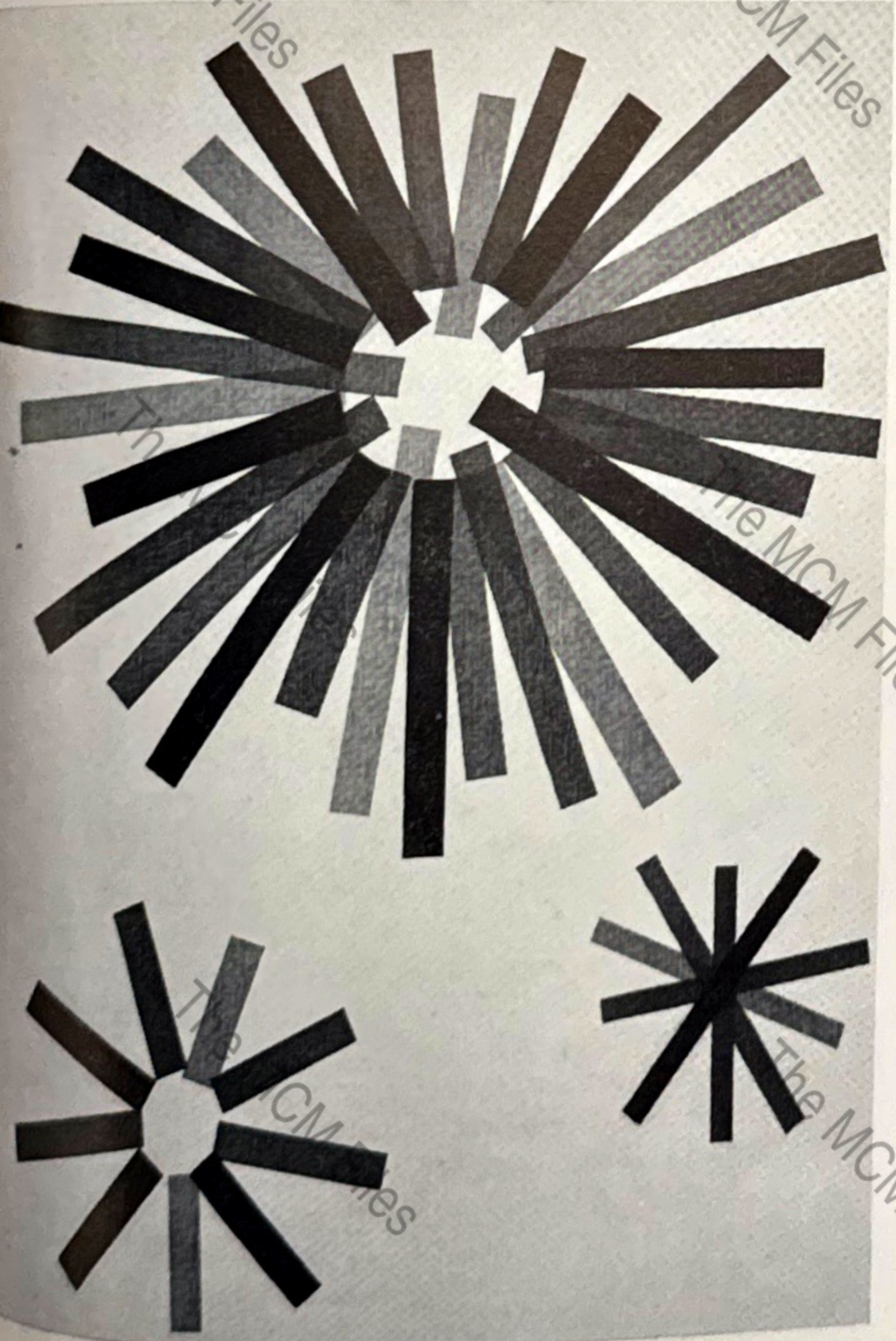

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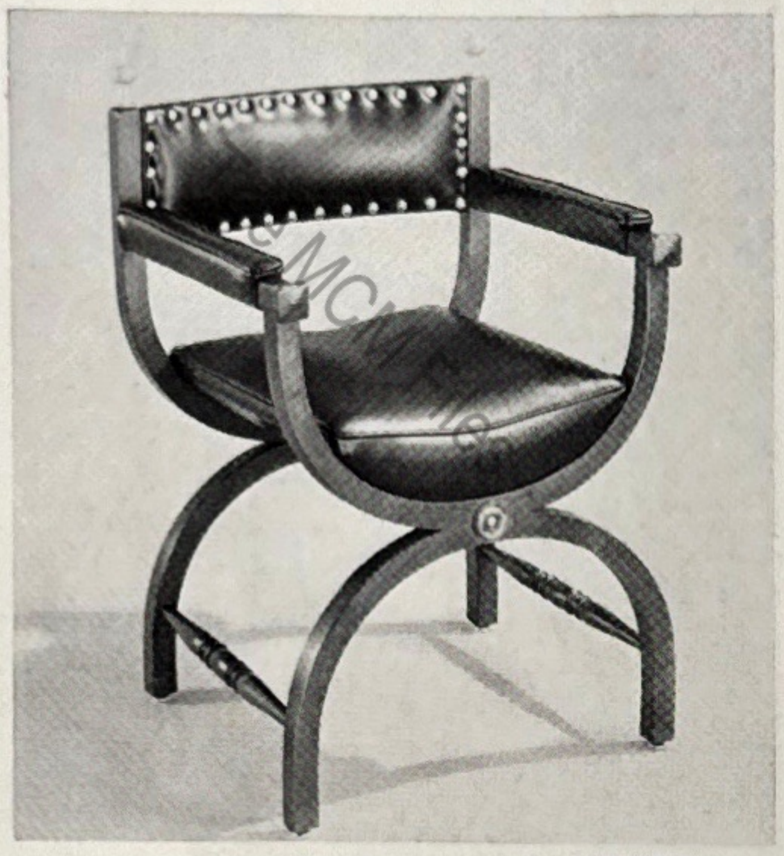

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Treganowan's rug service

Ernest Treganowan, Inc., 49 East 53rd Street, New York, in addition to offering a catholic collection of rugs and carpets, has a valuable rug service to offer. The firm employs its own staff of weavers who do restoration work, repairs, and alterations, and they take care of cleaning and storage also.

Contract directory for the Merchandise Mart

The Merchandise Mart in Chicago has released a directory of the more than 2,000 contract lines which are shown in the Mart. In addition to the alphabetical list, the brochure is broken down into categories The directory, which is free to architects, interior designers, specifiers and contract buyers, may be ordered from Buyer Service Department, Room 1060, The Merchandise Mart, Chicago.

D & D Building tenants

The following tenants are now moved into showrooms in New York's New Decoration and Design Building at 979 Third Avenue: Directional, Scalamandré, Isabel Scott, Brunschwig & Fils, Embassy Handprints, Selig, Gilford, Alfred Van Luit, John Stuart, John Widdicomb, Laue Bros., Margaret Owen, Philip Graf, Renverne, Jackson Ellis, Pageant, A. H. Jacobs, Scroll, Whitecraft, Interior Decor, Louis Bowen, Kent Bragaline, Eaglesham, House of Verde, Henry Cassen, Harmony Carpet, Tropicraft.

Wonderful color range in new fabrics

Greeff Fabrics, Inc., 150 Midland Avenue, Port Chester, New York, has a collection of multipurpose fabrics, woven of Bemberg rayon. Called the "Pasha" collection, the line includes a block, a plaid, cross stripe, and plain, all 54" wide. There are 24 colors, ranging from soft blues to vibrant fuchsia. All the fabrics have the same slubbed weave.

New Frederic Weinberg collection

Frederic Weinberg Company, 145 West Columbia Avenue, Philadelphia, has a diverse collection of steel furniture designed primarily for contract use. The sturdy pieces range in idiom from the fanciful chairs and table with cross half-circle bases shown below to very tailored pieces with

mesh backs and rectangular bases. All steel frames are treated chemically, given three coats of enamel, and baked at high temperatures. All frames come in stock colors or custom tones, and they can also be specified with a satin chrome finish. Seating pieces include armchairs, side chairs, tandem seating, sofas, bar and stacking stools, and a tablet arm chair. A variety of tables and accessories, including several whimsical bird cages, coordinate with the pieces. The entire Weinberg collection is now being shown in New York at 403 East 62nd Street.

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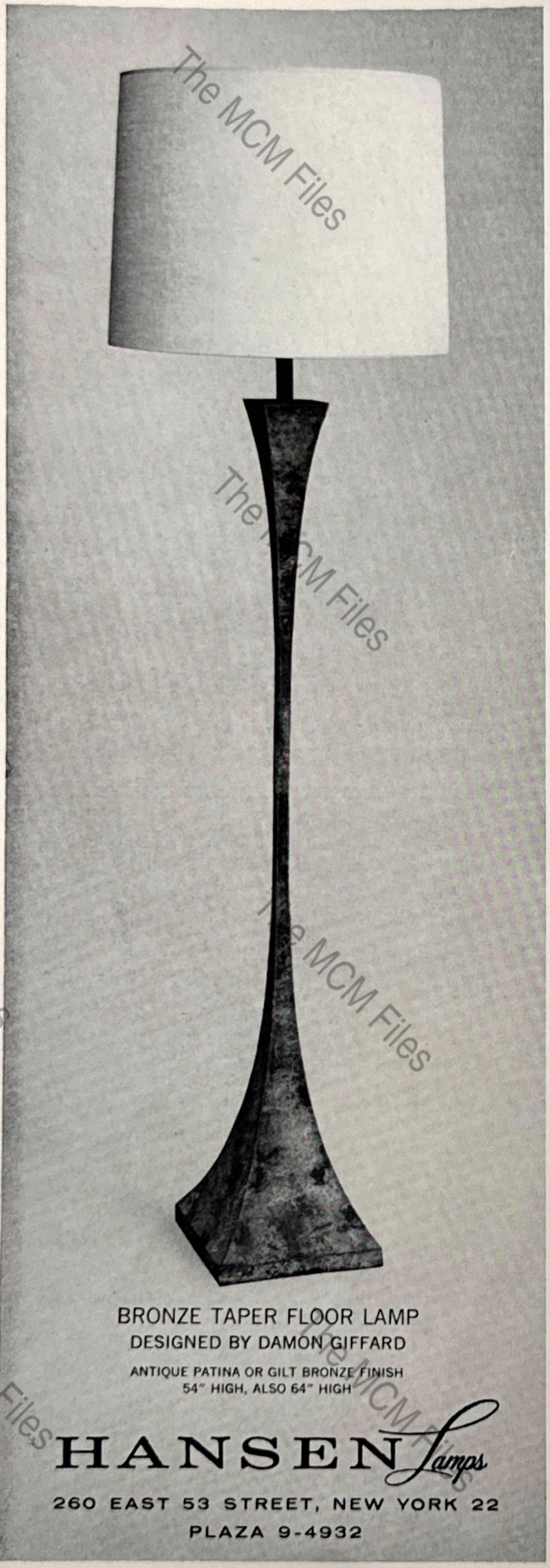
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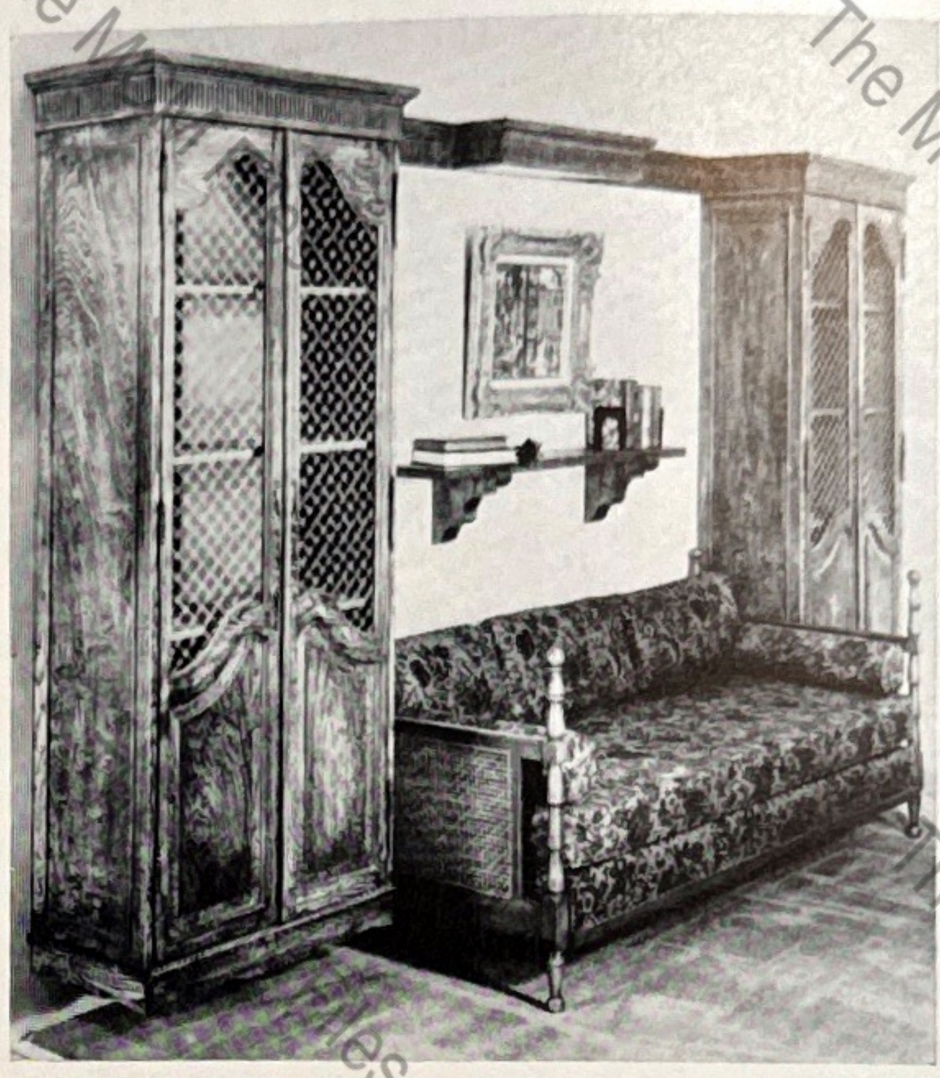
New display of Jack Norman furniture

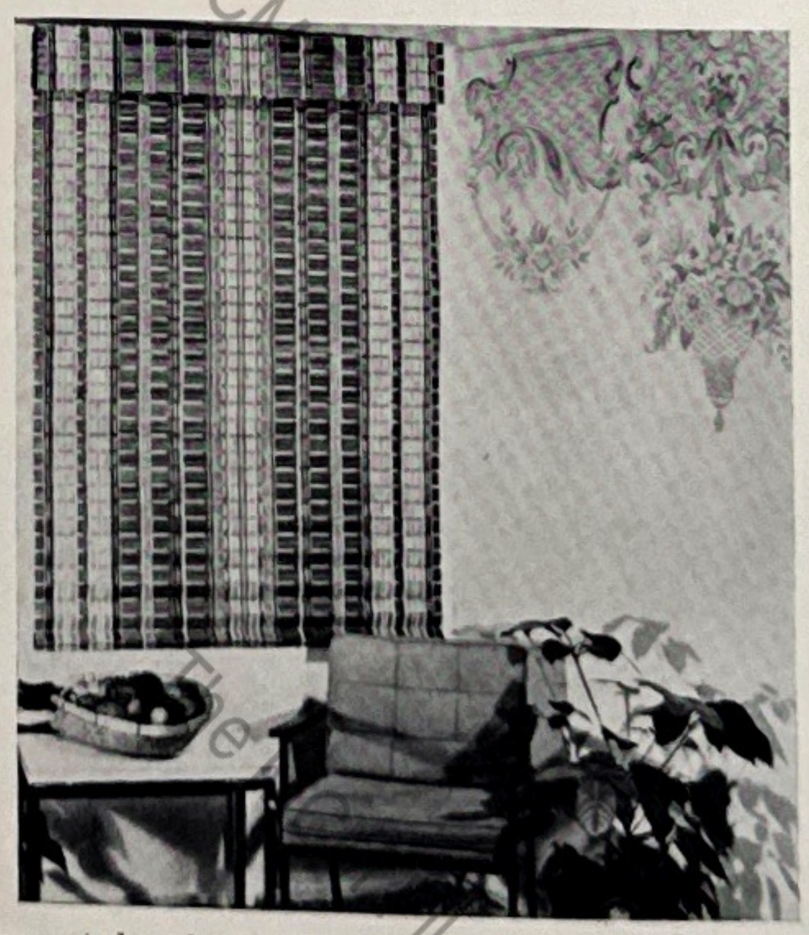
The wall-hung unit illustrated here is being shown at the National Design Center, New York, in the display of Jack Norman Furniture, Ltd. Joined by a continuous piece of moulding with a built-in light canopy, the two armoires



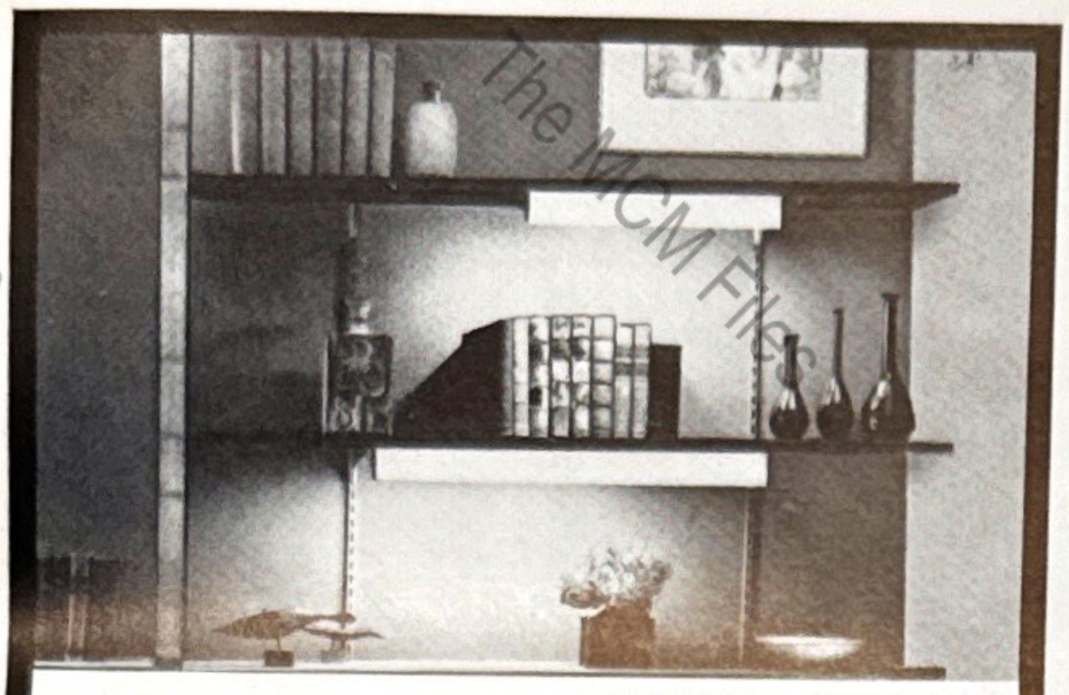
have delicate grille fronts decorating the panel doors. The well-proportioned day bed, with cane-panel sides and turned legs, is also a Jack Norman piece. All the furniture can be seen and ordered at the firm's showrooms at 232 East 59th Street, New York.

Tropicraft's new designs

Tropicraft of San Francisco, 568 Howard Street, San Francisco, in connection with Lee Woodard Company and Murals, Inc., has inventive new vignettes on display in its showrooms. In one setting Tropicraft uses its La Jolla design as an interior patio shade with a Woodard settee and Japanese type mural by Murals, Inc. The photograph below illustrates Tropicraft's San Luis Rey design in an



accordion style shade. Walnut slats, 1½" wide, alternate with reeds. Warp yarns are beige, brown, orange, with copper metallic accents



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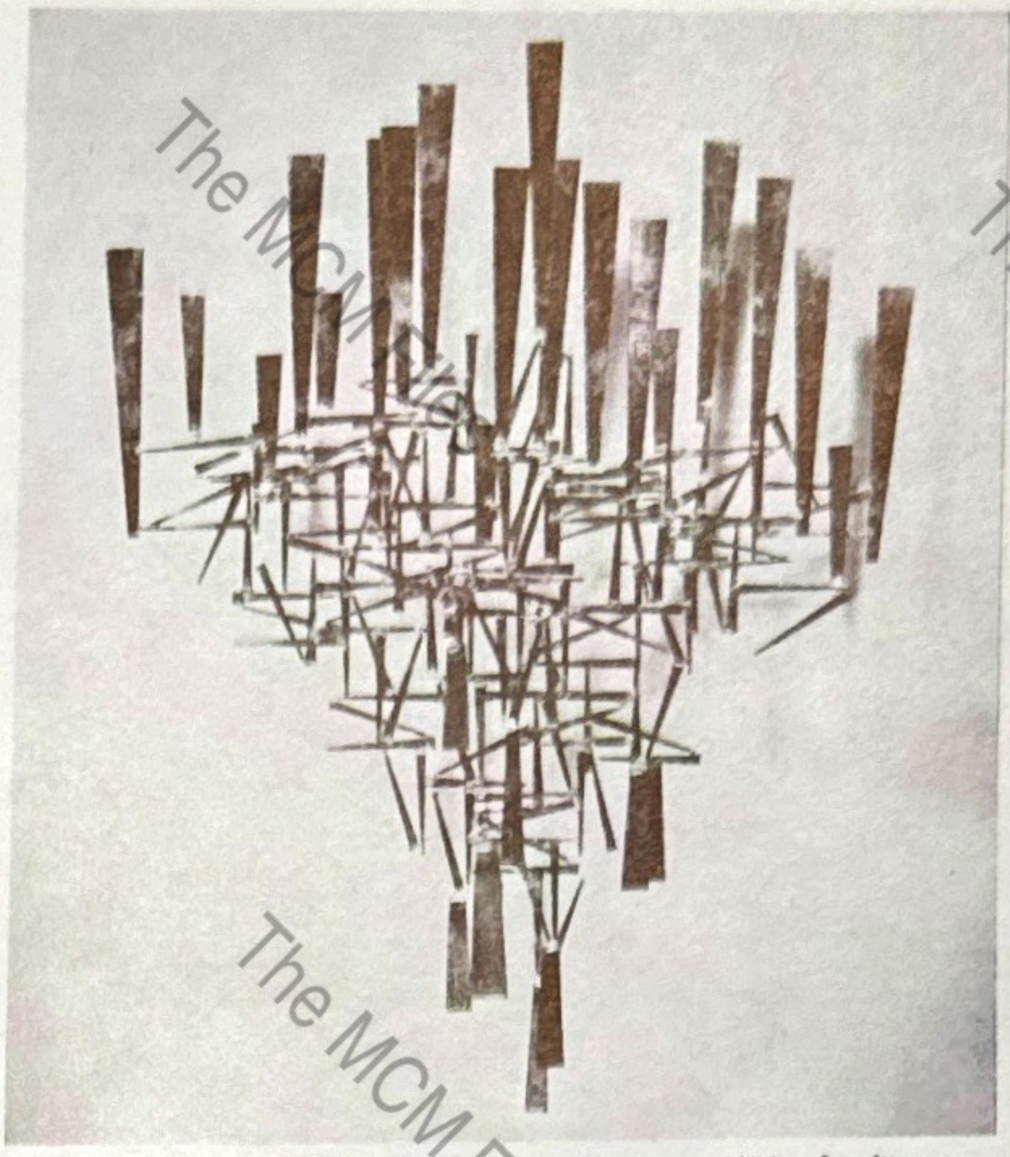

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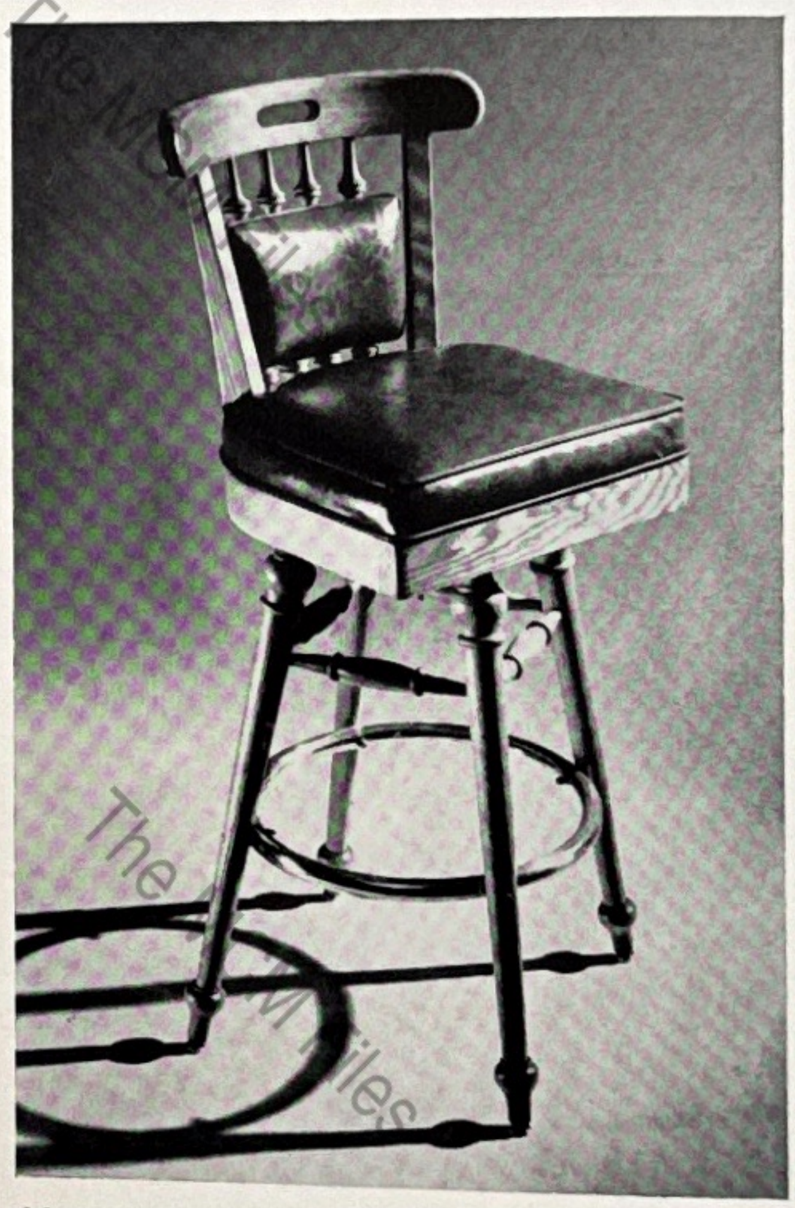
New hanging fixtures by Lightolier

Lightolier, Inc., 346 Claremont Avenue, Jersey City, New Jersey, has introduced several new ceiling pendant fixtures, especially scaled for showrooms, lobbies, offices, and other public areas. A one-light fixture, with the bulb shielded by metal fins—chrome plated on the outside and enameled in strong colors on the inside—is called the "Tivoli". For larger areas a fixture made of six metal fin pendants suspended from a spreader, is available. Two fixtures with tiny light bulbs are also included in the new line. One, designed by Gino Sarfatti, has 38 lights on a brass spiral framework, much like a small Christmas tree. Another design has 18 lights fixed to both ends of variegated lengths of brass tubing. The tubes are banded with an arm arrangement made of matte black steel.

Bar chair by Chairmasters, Inc.

The swivel bar chair shown below is a new addition to the line of contract chairs manufactured by Chairmasters, Inc., 200 East 146th Street, New York. The seat is padded with



foam rubber, and both the seat and back are upholstered. It is available in a wide range of wood finishes and upholstery fabrics. Chairmasters has also introduced a square chair with a frame carved with spirals. The seat has spring construction, and the back is outlined with nailheads. This chair is also available in a number of finishes and a choice of fabric coverings.

Spanish cork wallcoverings

A handsome line of cork wallcovering manufactured in Spain by the Armstrong Cork Company and distributed in the United States by Katzenbach and Warren, Inc., 575 Madison Avenue, New York, has been introduced. The cork, which has a very interesting texture and pale, neutral color, is taken from the outer bark of an oak tree which is found only on the western shores of the Mediterranean. The crude woody cork, taken in the first cut from the oak trees, is applied over colored paper sheets to form a bold design called "Mediterranean." A striped cork wallcovering is made of finer grained cork. Another design, called "Shaded Cork" is a composition of random rectangles.

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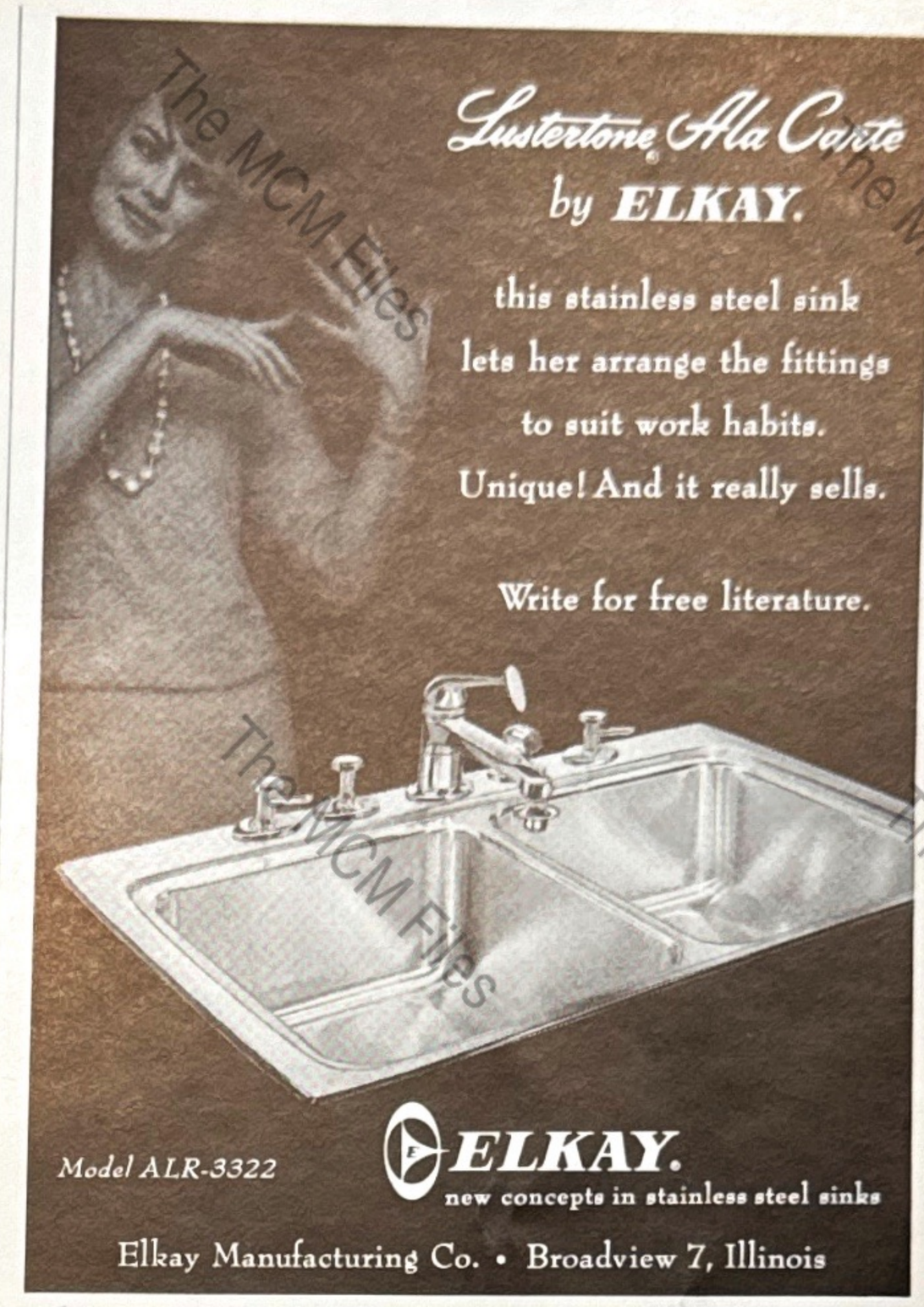

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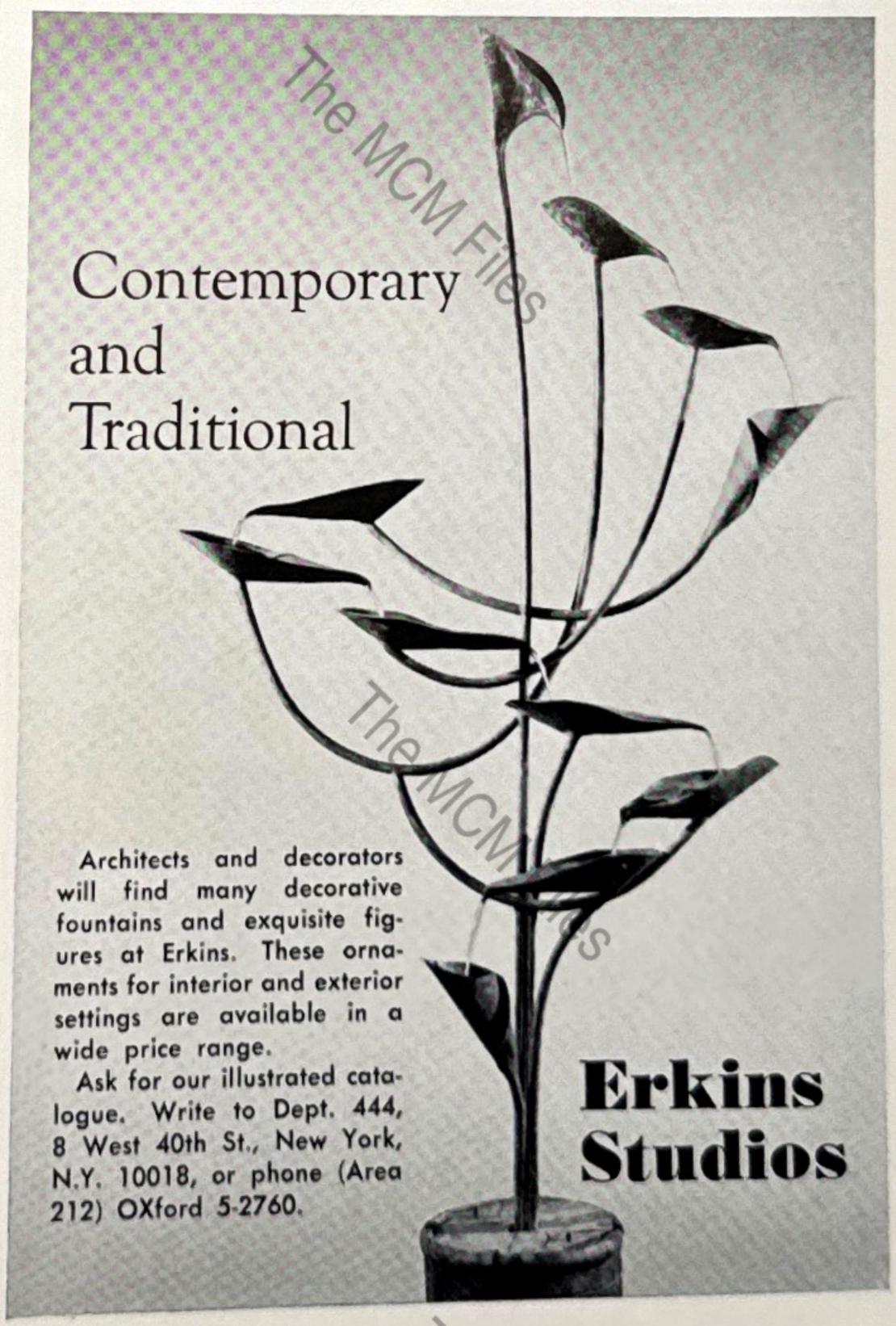
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New source for original art

Liza Sherman is an interior designer turned gallery owner. Recognizing the need for original art that can be purchased at prices generally paid for reproductions, she has opened a small gallery, called Croquis, at 18 West 55th Street, New York, where she is selling the work of advanced art students. Her plan is to offer the best work of students in and around New York City and to keep most prices below $50. The small gallery, with its constantly changing collection, has a number of bright abstractions, wonderful pen and ink nudes, small oils, and architectural drawings. Croquis is open six days a week and also on Thursday evening.

Vanleigh's Canadian expansion

Vanleigh Furniture Company, Ltd., 5330 Royalmount Avenue, Montreal, has added 4,000 square feet of display space to its showrooms for designers, architects, dealers. In the new space are 12 room settings, showing pieces by such firms as Tomlinson, Mastercraft, Fancher, Karges, Jamestown Lounge, Continental, Thomasville, Century, and Pierre Bartet. A dining vignette uses leather-upholstered chairs with an ornate sideboard and fretwork-decorated cabinet. Special wallpapers were created for the settings by Empire Wallpaper Ltd. and floors by Amtico of Canada. Custom-made upholstered pieces used are made in Canada especially for Vanleigh.

People in the showrooms

ART METAL, INC., Jamestown, New York, has named JOHN ROBERTSON manager of dealer sales. Mr. Robertson was formerly assistant sales manager of the systems division.

BAYLIS INDUSTRIES, INC., 71 Locust Avenue, Bloomfield, New Jersey, has named PAUL S. JONES general sales manager of both the AIRLITE and SMOKADOR divisions of the firm.

BURLINGTON INDUSTRIES, INC., Greensboro, North Carolina, has appointed EDWARD J. MURRAY, manager of the department of Burlington House Fabrics Company which deals with retail stores. Mr. Murphy succeeds GEORGE JOLLY who has been appointed head of the upholstery department. HARRY PRICE is now the sales manager for Burlington House's upholstery fabrics department.

DONALD BROTHERS, LTD., Old Glamis Factory, Dundee, Scotland, has retained SUZANNE HUGUENIN to style a line of fabrics for the American contract market. Miss Huguenin is also acting as the firm's representative, for its group of residential fabrics, in New York.

MEYER GUNTHER MARTINI, 511 East 72nd Street, New York, has announced that RALPH W. JACQUES has joined the sales staff. Mr. Jacques was formerly with the Nahon Company.

OMNI Division of Aluminum Extrusions, Inc., Charlotte, Michigan, has appointed RICHARD H. GERLACH as field representative for the OMNI line in Western Wisconsin, Western Iowa, Minnesota and the Dakotas. Mr. Gerlach will have offices in Minneapolis.

PALLADIO INTERIORS' IMPORT COMPANY, INC., 208 East 52nd Street, New York, has appointed THOMAS F. CUNNINGHAM general manager.

JENS RISOM DESIGN, INC., 444 Madison Avenue, New York, has named BEAVEN W. MILLS vice president of sales.

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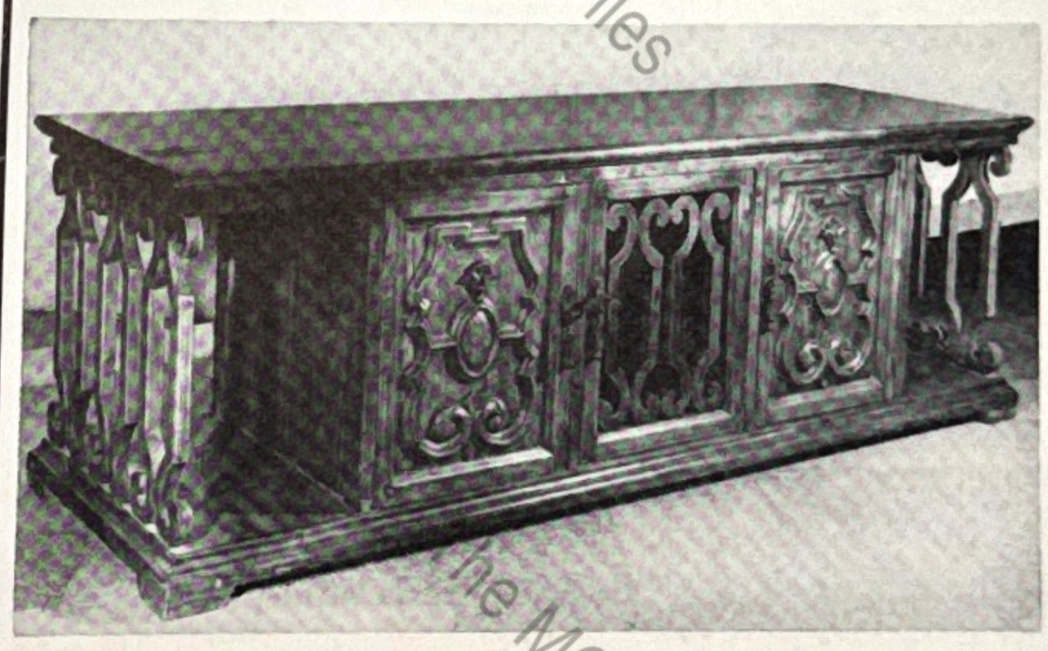

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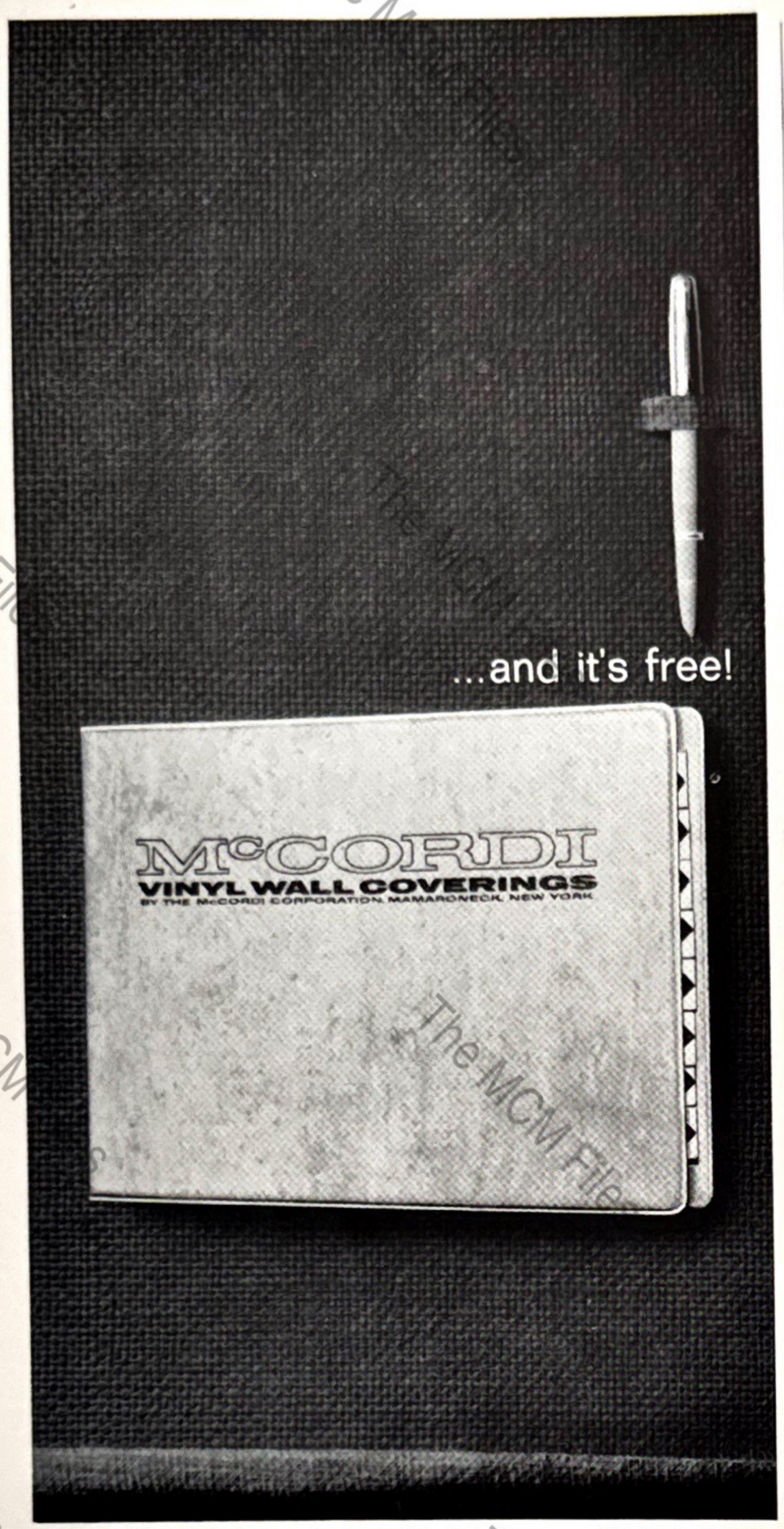
The MCM Files



All you have to do is write for the new McCordi Master Swatchbook (there's nothing more to be read on the subject of fine vinyl wall-coverings at 1/3 to 1/4 the price you're paying now)

This hardcover, looseleaf McCordi Master Swatchbook has been specifically designed for professionals and contractors who specify and/or order fine, fabric-backed vinyl wall coverings for contract interiors. It includes everything you need to cover walls efficiently, enduringly at *one-third to one-fourth the price you are presently paying for similar quality fabric-backed vinyl.* It includes all the standard patterns and color ways of McCordi Vinyl Wall available on no-minimum order basis, as well as complete specifications and test findings. If you specify, purchase or approve the purchase of wall coverings for contract and residential interiors, write for your *free* copy...on your professional letterhead, please. THE McCORDI CORPORATION, 707 FENIMORE ROAD, MAMARONECK, NEW YORK, Dept. I-6

SEE OUR CATALOG IN SWEET'S 13p/Mc

ROXBURY CARPET COMPANY, 295 Fifth Avenue, New York, has announced that GRAHAM G. BERRY is the new director of sales promotion for the firm.

ROYALMETAL CORPORATION, 1 Park Avenue, New York, has named B. A. STEINBERG university sales specialist in the University Division of the company. His services will be available to colleges and to architects involved in specifying dormitory and other university furniture in Pennsylvania, western New York, Maryland, Washington, D.C., Delaware, and New Jersey. Mr. Steinberg's headquarters are in Pittsburgh.

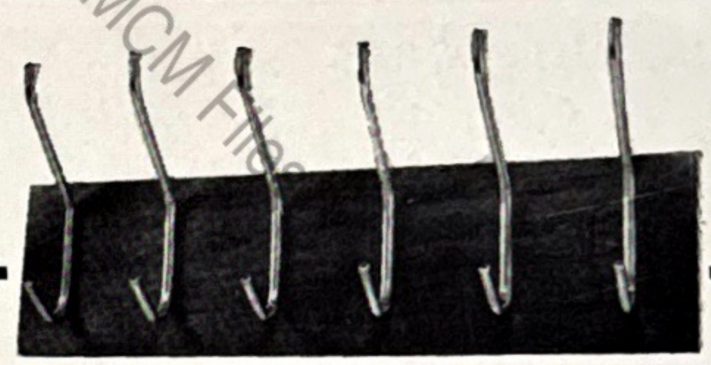
SILVRAY-LITECRAFT CORPORATION, 100 Dayton Avenue, Passaic, New Jersey, has appointed BRUCE ANDERSON district sales engineer for the northwestern California district.

SIMMONS COMPANY, Merchandise Mart, Chicago, has appointed industrial designer WILLIAM SCHMIDT to develop new lines of hospital, dormitory, hotel and motel furniture for the firm.

SYROCO, INC., Syracuse, New York, has named ROBERT GOLDMAN sales manager of the firm's dealer division.

THE WOOL BUREAU, INC., 360 Lexington Avenue, New York, has announced that FELIX J. COLANGELO has been named president and chief executive of the bureau. Mr. Colangelo's appointment is part of a reorganization aimed at expansion of the activities of the bureau.

THE ALBERT VAN LUIT COMPANY, 979 Third Avenue, New York, has appointed JOHN F. CARDY to head outside decorator and contract sales in the New York metropolitan area.



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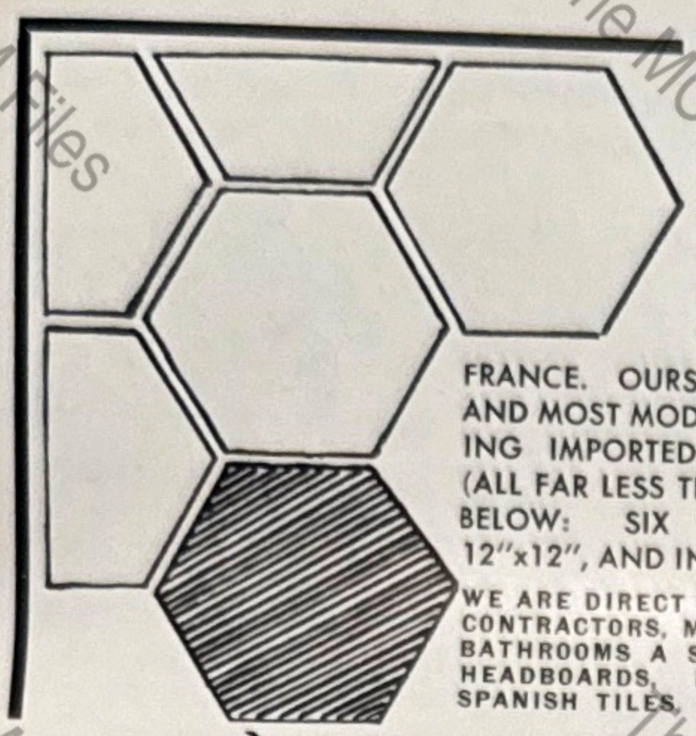

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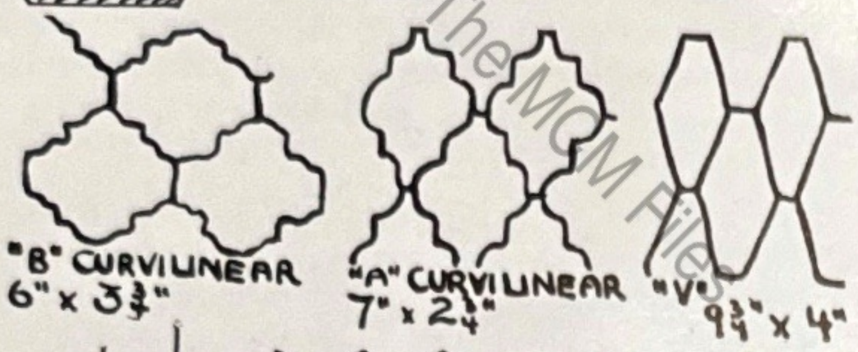

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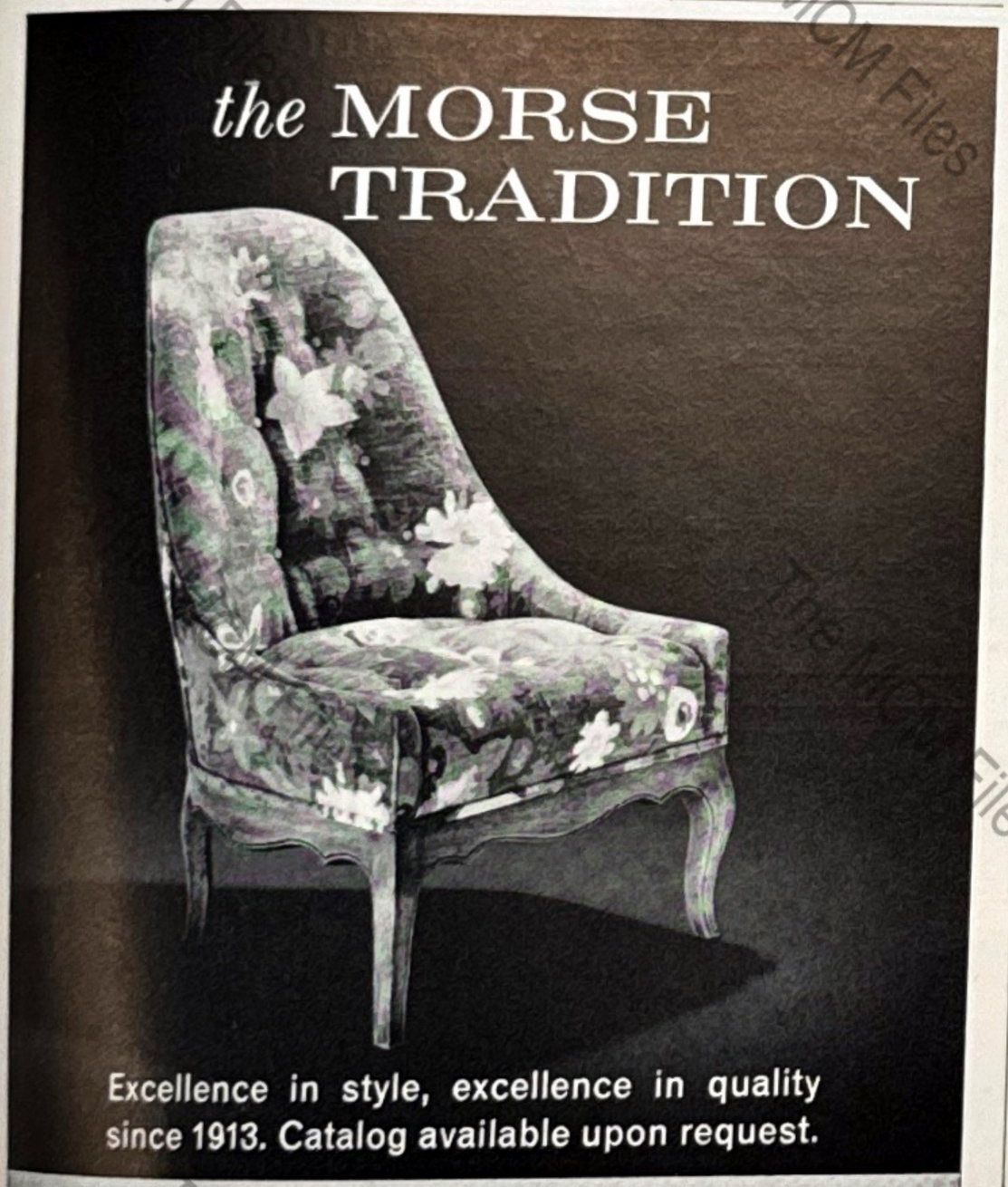

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AMERICAN PLYWOOD ASSOCIATION, Tacoma, Washington, is the new name for the organization formerly known as the DOUGLAS FIR PLYWOOD ASSOCIATION.

COLUMBUS COATED FABRICS COMPANY, 7th at Grant Avenues, Columbus, Ohio, has appointed two new distributors for the Colovin line of vinyl upholstery fabrics: BLONDER WALL-PAPER AND PAINT COMPANY, 4334 North High Street, Columbus, Ohio in central Ohio and THE BLONDER COMPANY, 3950 Prospect, Cleveland, Ohio, for northern and northeastern Ohio.

HENROSE, INC., 19 East 53rd Street, New York, has acquired Lieb Textiles. The Lieb custom print and fiber glass fabric line is now available at Henrose's 53rd Street showroom or at its new showrooms at 164 East 56th Street. FRANK LIEB will handle the contract department which is being expanded to cover most types of contract fabrics.

KNAPP & TUBBS, INC., Merchandise Mart, Chicago, is opening New York showrooms in the D & D building, 979 Third Avenue. The firm has other showrooms in Los Angeles and San Francisco. Knapp & Tubbs expects to move into New York headquarters in late summer.

ARTHUR H. LEE & SONS, INC., 227 East 56th Street, New York, has moved to new showrooms at the above address. MOLLA, INC., RUBEE FURNITURE MANUFACTURING CORPORATION, and JO MEAD DESIGNS, space 1110, Merchandise Mart, Chicago, is a sales coordination operation for the three firms. Each firm continues to maintain individual manufacturing and advertising programs, but in the Mart they will promote under the name of M.R.M.

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SILVRAY-LITECRAFT CORPORATION, 100 Dayton Avenue, Passaic, New Jersey, has named SAM SUZZMAN, sales engineers for the corporation in Eastern Pennsylvania, Delaware, and Southern New Jersey.

THE WALLPAPER COUNCIL, 969 Third Avenue, New York, is the new address for the council. HENRY SHEEHAN, A.I.D., was in charge of the design of the new showroom and offices.

For your information

(*Continued from page* 18)

Dunbar signs labor pact

Dunbar Furniture Corporation of Berne, Indiana, and the Upholsterers' International Union of North America (AFL-CIO) have signed a new type of collective bargaining agreement aimed to take the consumer out of the middle in industrial disputes. The pact requires employees to continue to work while bargaining between the company and the union proceeds without jeopardizing the economic position of either party. "Work-While-Strike" ground rules provide that increasing amounts of wages and matching company funds be surrendered to a trust over a twelve-week period, while the percentage of recoverable funds gradually drops. If there is no settlement at the end of twelve weeks, Dunbar and their employees forfeit the whole amount to community or charitable projects beyond their control or recovery. The cash incentive for both sides to settle in the first six weeks of negotiations is a major factor expected to hasten settlements.

The pact was signed on May 21 in Dunbar's New York showroom by Dunbar president Harold D. Sprunger, and union president Sal B. Hoffman.

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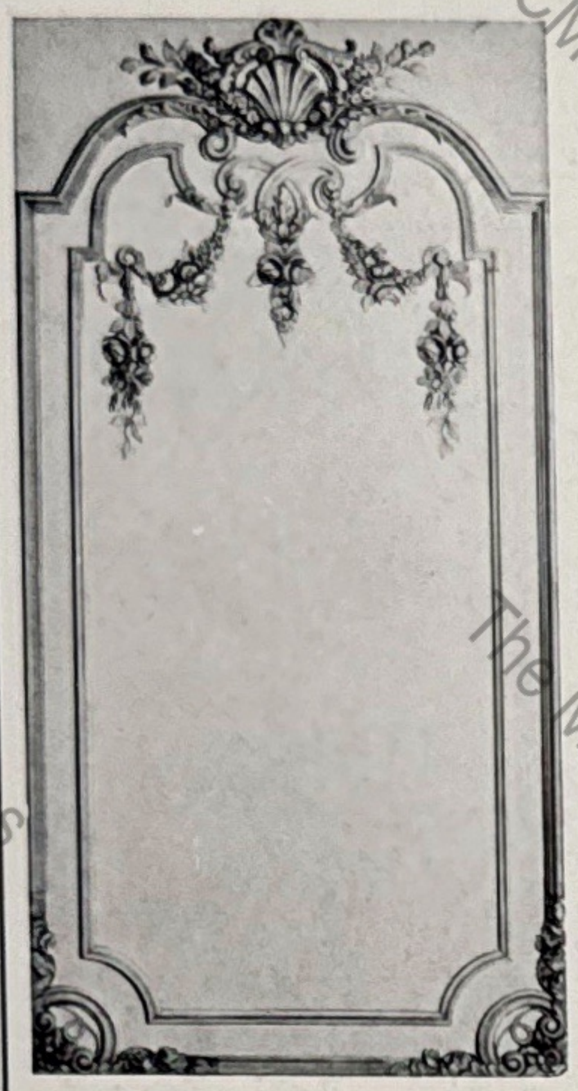

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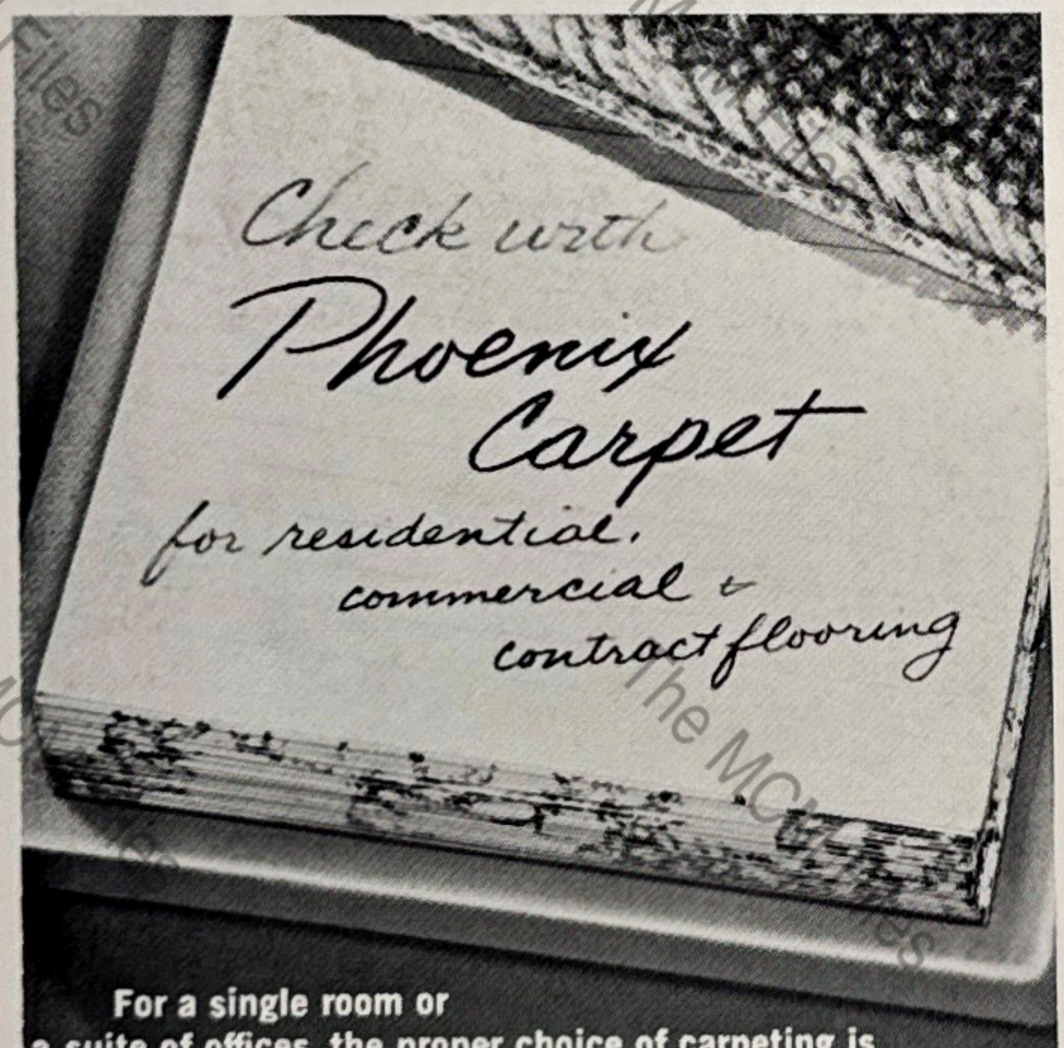

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N.S.I.D. Scholarship award winners

Over $10,000 in scholarship awards was presented last month to the winners of the N.S.I.D. Educational Foundation's 7th Annual Student Scholarship Awards Competition. Entries—which consist of student portfolios chosen by local N.S.I.D. Chapter members—came from 35 colleges and universities where N.S.I.D. Student Chapters have been established, as well as from 50 other leading universities, colleges and professional design schools throughout the country. Winners were selected by a panel of judges composed of professional interior designers and the home furnishings-interior design press.

Entries from Skidmore and Woodbury College in Los Angeles won six awards each, the most from any one school.

Dero A. Darwin, Jr., Edith Gecker and Stanley Kikkawa.

Shown in the photograph above is Edith Gecker, president of the N.S.I.D. Educational Foundation, presenting certificates to Dero A. Darwin, Jr. (left) from Parsons School of Design, who was the First National Senior and Graduate Winner, and Stanley Kikkawa from Woodbury College, First National Undergraduate Winner.

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Selections for Triennale

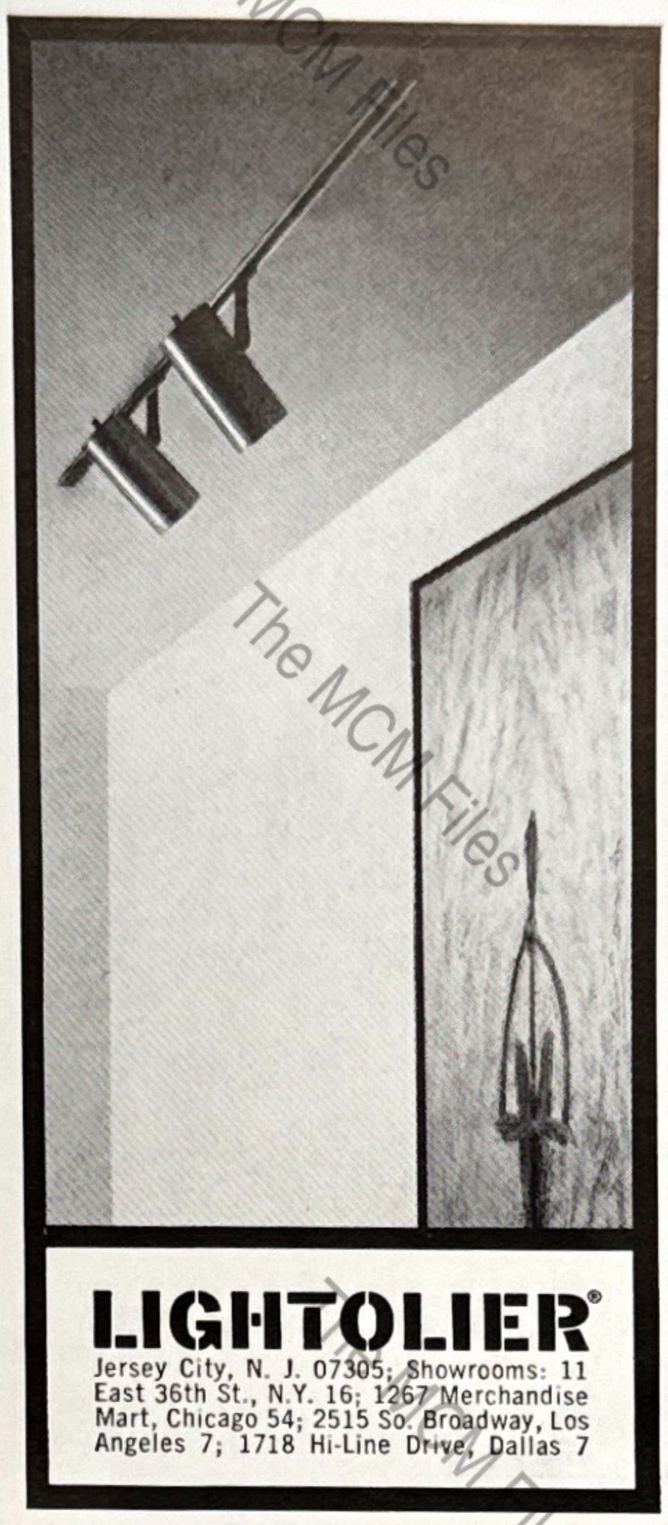
More than 75 exhibits have been selected by the Committee for American Participation in the Triennale for display in the official United States section at the Thirteenth Triennale of Milan to be held this summer and autumn. The exhibits will be installed by Jack Lenor Larsen in a section designed by architect Charles Forberg. Members of the Committee are: Edgar Kaufmann, Jr., President; Lee Epstein, Executive Secretary; Jack Lenor Larsen, Design Director; Harriet Morrison, Recording Secretary; Charles Forberg, Space Designer; Richard Rummonds, Graphics Co-ordinator; Just Lunning, Ways and Means Chairman; Edward L. Barnes, Mildred Constantine, W. Cornell Dechert, Sergio Dello Strologo, Norman Ginsberg, Olga Gueft, Albert Herbert, William Katavalos, Rowena Kostellow, Michael Lax, Harold Leeds, Robert Malone, Stanley Marcus, George O'Brien, Warren Platner, Robert Schwartz, Rose Slivka, Paul Smith, David Strout, and J. Edward Wormley.

Additional funds are urgently needed; our government has given the exhibition its blessing but no money. Make out checks to the Committee for American Participation in the Triennale, 126 East 19th Street, New York, N. Y. 10003.

People

Andrew M. Geller has been elected a vice president of **Raymond Loewy/William Snaith, Inc.**, New York design, research and planning organization. Mr. Geller will remain Design Director of the firm's Housing and Home Components Division.

Douglas W. Nicholson, president of JFN Associates, Inc., New York, interior planners and designers, announces the relocation of headquarters offices in New York to new and enlarged quarters at 85 Broad Street. The firm was formerly located at 40 Water Street and 15 William Street.



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turn to pg. 115

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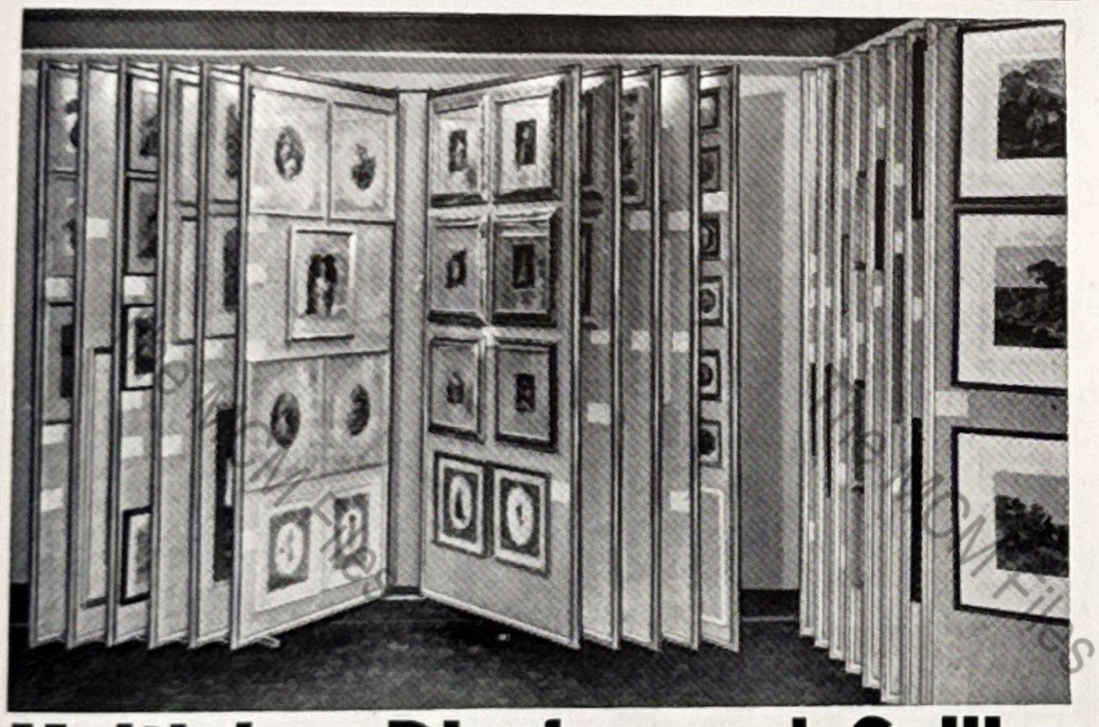

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James W. Wray, Jr. has been named a vice president of the Dallas Market Center and of Market Hall Company. Bill Dawson, a vice president of the Center since last May, was also named a vice president of Market Hall Company, SHM Realty Company and Trade Mart Realty Company.

Contract news and commissions

Brock Arms, N.S.I.D., A.I.A., and Lucille Knoche, A.I.D. have been selected to redesign completely the sixth floor of the Merchandise Mart, Chicago, during the summer. For this project each is contributing his fees to his organizations: the N.S.I.D. Special Projects Fund and the A.I.D. Scholarship Fund.

Brock Arms, architect and interior designer, a partner in Perkins & Will, Chicago architectural firm, also is president of its interior space design division, I.S.D., Inc. Lucille Knoche has an engineering degree and has acted as fabric designer, consultant on display, color, and product design for leading Chicago firms.

Evelyn Jablow, A.I.D., who heads her own design firm, has been retained by G. M. Basford Company, New York advertising agency, as design consultant. Mrs. Jablow will be associated with the consumer group of the public relations department to work with the Committee of Stainless Steel Producers of the American Iron and Steel Institute.

Emily Malino, Associates, Inc. has been appointed general design consultant for office and plant facilities for the Chemstrand Company, and will also assist in merchandising products for the home. Emily Malino, A.I.D. has recently announced the reorganization of her firm to include as principals Dorothy Dimond, A.I.D., Angie Mills, A.I.D., and Constance Stancanelli.

New contract fabrics

(*Continued from page* 108)

spreads in a variety of tailored styles in both single or double sizes. Custom styles and sizes are slightly higher in price.

An exciting development at this house is the new use of Verel. They have worked a different spinning and weaving technique which gives this very soft fiber a wool-like hand and enough stability for graceful draping. It has been woven into casements which dye beautifully and has passed fade tests up to 80 hours. Verel is naturally fireproof. The casements are beautiful and include one smashing stripe "Dallas" with a 50-inch horizontal repeat. Vertical stripes

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six inches wide across the cloth graduate with very subtle tonal variations of one color. Each is divided by a tiny stripe of hemstitching. Colors are degrees of a soft yellow, beige, or green. "Lots of Dots," shown on page 108, is printed on a sheer cotton in one color with a 17½-inch square of vibrating dots. Although contemporary in execution, a white-on-white takes on a remarkably traditional quality. "Bangles," also shown, works both as a horizontal or vertical pattern and comes in two color combinations.

David Rowland's 40/4 chair

(*Continued from page* 102)

become part of a two-part locking system for ganging. Fin at left is pre-stamped with holes and fin at right with pins. In this manner six chairs may be snapped together in a rigid row and will remain snapped together until forcibly separated. This allows rows of chairs to be moved, lifted, and stacked.

The six ganged chairs stacked 40 rows high still stand only four feet. Three hundred chairs stacked singly or in rows need only 150 cubic feet of storage space. The second half of the ganging system is pre-stamped like the fins into clear plastic G.E. Lexan glides which fit into slots pre-grooved under the frame rods.

Rowland chair weighs 13 pounds. Back and seat colors are now available in deep charcoal, eggshell, royal purple, leather brown, and vermilion. Soon to be developed is a seat and back of molded plywood in a variety of wood grains and a choice of frames in matte black, or chalk white, or polished chrome. A further mutation will include an arm chair and a chair for lecture halls with palette arm. These will also stack and gang.—*J.W.*

Vinyl wall coverings

(*Continued from page* 104)

abstraction. All patterns were created by William M. Schmidt Associates, designers, who for the most part have colored each pattern in two separate ranges. For instance, "Sorrento" shown on page 104, is colored in a muted range on parchment or caramel on parchment. It is also colored in a range of brilliant red on flame, yellow on parchment, or green on green. Other patterns include "Oceana" a mottled no-repeat sea foam abstraction, "Carnival," with an overlapping dark hour-glass form over a light hour-glass form rising in vertical stripes. "Granada," with a striking Spanish grill decoration overprinted on "Oceana," and "Stonehenge," also a vertical stripe of rising columns of top heavy stones.

Ford Fabric vinyl wall coverings are in contract weight and are mildew retardant, flame resistant (passing the most rigid—Boston—standards), are easy to maintain and have a long life span.

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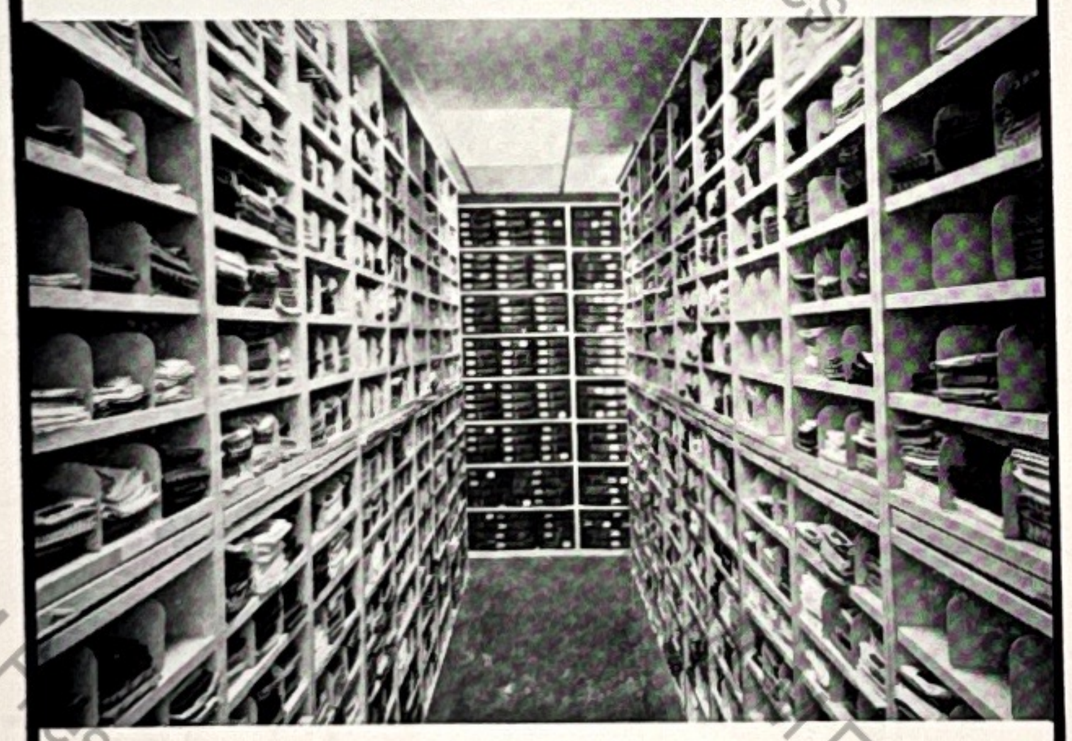

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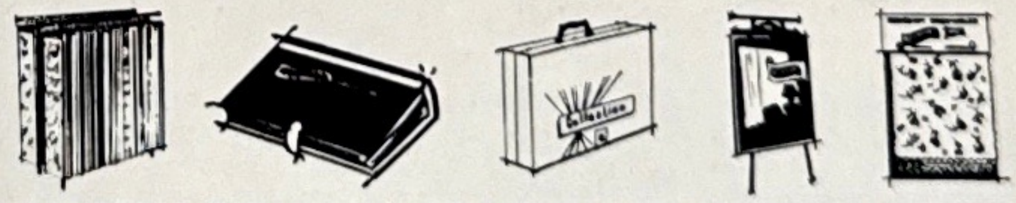

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an index to

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Airco Plastic Products, 350 Fifth Ave., New York		52
Allen, Anne Studio Ltd., 1323 S. Michigan Ave., Chicago 5, Ill.	HA 7-6966	130
Allied Chemical Co., 261 Madison Ave., New York	HA 2-7300	23-25
American Cyanamid Co., Building Products Div., 5 Bay State Road, Cambridge 38, Mass.	LT 1-1200	31, 32
American Fixture, Inc., 2300 Locust St., St. Louis 3, Mo. 63102	GA 1-2170	136
American S.E.R.P.E. Corp., 716 Madison Ave., New York 21	TE 8-7000	129
American Walnut Mfgrs. Ass'n., 666 N. Lake Shore Drive, Chicago 11, Ill.	WH 6-6162	19
Arc-Apex Equipment Co. Inc., 443 Park Ave., New York 16	MU 6-0600	131
Armstrong Cork Co., Lancaster, Pennsylvania	EX 7-0611	Inside Front Cover
Artes de Mexico Internationals, Inc., 163 Pittsburg St., Dallas, Texas 75207		135
Austin Productions, Inc., 1615 62nd St., Brooklyn 4, New York	TE 7-0040	127
Baker Furniture, Inc., 35 Milling Road, Holland Mich.		140
Basic Furniture Styles, Inc., 1518 English St., High Point, N. C.		130
Beaunit Corp., 261 Fifth Ave., New York		15
Beckley, Charles H., Inc., 944 3rd Ave., N. Y.	ME 5-2321	111
Benjamin, Robert, 6 East 53rd St., New York 22	EL 5-0785	127
Berkshire-Hathaway, 261 5th Ave., New York	OR 9-8626	42
Blank, Frederic & Co., Inc., P.O. Box 288, Passaic, N. J.	GR 3-1232	35
Blisscraft of Hollywood, 13007 S. Western Ave., Gardena, Calif. 90249		36
Brody, B. Seating Co., 5921 W. Dickens St., Chicago 39, Ill.	889-6000	115
Canvas Awning Institute, P.O. Box 12287-M, Memphis, Tenn. 38112	BR 6-2783	50
Carpenter, L. E. & Co., 350 Fifth Ave., New York	LO 4-0080	43
Carter, E. C. & Son, Inc., 155 East 56th St., N. Y	PL 1-0200	41
Chairmasters, 200 E. 146th St., New York	CY 2-0600	26
Champion Manufacturing Co., 450 West 28th St. Hialeah, Florida		40
Chicopee Mfg. Co., Cornelia, Georgia		103
Columbia Office Supply, Inc., 296 Broadway New York 7	WO 4-3320	136
Columbus Coated Fabrics Corp., Columbus 16, Ohio	AX 9-2112	38
Conklin, Everett, & Co., Inc., Seven Brook Avenue, Montvale, New Jersey	391-7300	129
Coughlin Flooring Co., 101 Park Ave., N. Y. 17	LE 2-8770	131
Cross & Brown Co., 225 Fifth Ave., New York	MU 5-6377	124
David & Dash, Inc., 2445 N. Miami Ave., Miami 37, Florida	FR 1-6554	9
Decorators Supply Corp., The, 3610-12 S. Morgan Et. Chicago, Ill. 66609		132
Design Aid, 811 Cory Drive, Inglewood 3, Calif.		123
Desks, Inc., 71 5th Ave., New York	AL 5-5454	51
DiLucca, Inc., 1226 Second Ave., New York 21	LE 5-0005	128
Elkay Manufacturing Co., Broadview 7, Ill.		125
Erkins Studios, 8 West 40th St., N. Y. 10018	OV 5-2760	125
Erwin-Lambeth, Inc., Thomasville, North Carolina		37
Federal Carpet, 36 East 30th St., New York 6	MU 5-4050	113
Florentine Craftsmen, Inc., 479-485 1st Ave., New York 16	LE 2-3926	121
Froelich Leather Craft Co., 43 West 16th St. New York 11	CH 3-1585	131
George, J. L. & Co., Inc., 157 East 57th St. New York 10022	PL 5-0386	132
Graf, Philip, Wallpapers, Inc. 979 3rd Ave. N. Y.	PL 5-1448	133
Gilford, Inc., 979 3rd Ave., New York	MU 9-5600	109
Griggs Equipment Co., Inc., Belton, Texas		127
Haasbrock-Sonderguard, P.O. Box 69764 Los Angeles 69, Calif.	OL 5-5153	123
Hall, Frank A., & Sons, 979 3rd Ave., N. Y.	HA 1-3140	138
Hansen Lamps, 260 East 53rd St. New York	PL 9-4932	122
Hickory Chair Company, Hickory N. C.		121
House of Spain, 54 8th Ave., New York 14,	CH 2-3582	127

June advertisers

Illinois Shade Co., Chicago Heights, Ill.	SK 4-2600	16, 17
Industrial Designers Institute		46
Industrial Plywood, 182-20 Liberty Ave., Jamaica 33, New York		105
Interiors' Import Co., Inc., 208 East 52nd St. New York 22	PL 1-4740	117
Jofa, Inc., 45 East 53rd St., New York 22	PL 5-0500	47
Johnson Plastic Tops, Elgin, Ill.		127
Karges Furniture Co., Inc., 1501 W. Maryland St., Evansville 7, Ind.	HA 5-2291	135
Kentile, Inc., 58 Second Ave., Brooklyn 15, N. Y.	SO 8-9500	13
Kroll, Boris, Fabrics, Inc., 220 E. 51st St. N. Y. 22	PL 5-6200	4
L & B Products Corp., 3247 Laconia Ave. Bronx, N. Y.		134
Lehigh Furniture Corp., 16 E. 53rd St. N. Y. 22	PL 5-2045	45
Lightolier, Inc., 11 East 36th St., N. Y. 16	LE 2-2900,	115, 121, 123, 133
Loumac Supply Corp., 327 E. 103rd. St., N. Y. 29	AT 9-5374	128
Luminous Ceiling, Inc., 3701 N. Ravenswood Ave., Chicago, Ill. 60613		10
Lyon Furniture Mercantile Agency, 185 Madison Ave., New York 16	MU 5-1800	130
Macey Fowler, Inc., 500 Park Ave., N. Y. 22	TE 8-5900	Inside Back Cover
Marsh Wall Products, Inc., Dover, Ohio		44
McCordi Corp., 707 Fenimore Road, Mamaroneck, N. Y.		128
Milium Div., Deering Milliken & Co., 1045 Sixth Ave., New York 18, N. Y.	OX 5-1200	34
Morgan-Jones, Inc., 404 Fifth Ave., N. Y. 18	LO 3-7350	7
Morganton Furniture Co., High Point, N. C.		105
Morse, Ralph, 44 Ionia St., Grand Rapids, Michigan		129
Multiplex Display Fixture Co., Warne & Carter Aves., St. Louis, Missouri 63107		133
Myron Paul Originals, 415 S. Sharp St., Baltimore Md. 21201		139
N. L. Corporation, 14901 Broadway, Cleveland 37, Ohio		54
New York Furniture Exhibit Corp., 451 Park Ave., South, New York 16	MU 3-7650	129
Norman's, P.O. Box 216, Dept. F., Salisbury, N. C.		137
North American Electric Lamp Co., North American Electric Lamp Co. 1532 North 13th St., St. Louis, Missouri 63106	CE 1-2585	115
Oneida Silversmiths, Oneida, New York		20
Owen, Margaret, Inc., 979 3rd Ave. New York	EL 5-1672	125
Phoenix Carpet Co., Inc., 30 East 30th St., New York 10016	MU 3-8660	132
Pittsburgh Plate Glass, Four Gateway Center, Pittsburgh, Pennsylvania		55
Probber, Harvey, Inc., Fall River, Mass.	OS 4-3591	22
Rickberg Importers, 100 Sansome St., San Francisco, Calif.		107
Roffman, Edward Axel, Assoc., 160 East 56th St., New York	PL 3-4352	118
Scandinavian Design, 15 E. 53rd St., N. Y. 22	PL 5-6078	109
Schwarzenbach-Huber Co., 470 Park Ave., N. Y. 16		29, 30
Sculpture Studio, Inc., 202 E. 77th St., N. Y. 21	UN 1-8480	123
Selig Manufacturing Co., Inc., Leominster, Mass.	KE 4-4941	48
Seminole Furniture Shops, Inc., 300 E. 54th St. New York 22	PL 3-6513	132
Shelby Williams, Inc., 2500 W. Ogden Ave., Chicago, Ill. 60608	SE 8-4055	120
Steelcase, Inc., Grand Rapids, Michigan	241-2681	56
Stendig, Inc., 487 Park Ave., N. Y. 22	EL 5-5165	113
Stoneware Techniques, 310 Pershing Road, Zanesville, Ohio		27, 28
Stuart, John, Inc., 205 E. 58th St., N. Y. 22	HA 1-1200	3
Tassell Hardware, 4135 Lake Michigan Drive, N.E., Grand Rapids, Michigan 49504		111
Thaibok Fabrics, Ltd., 969 Third Ave., 58th St., New York	MU 8-7367	125
Thonet Industries, Inc., One Park Ave., N. Y. 16	MU 3-1230	53
Tomlinson Furniture, 305 High Ave., West., High Point, N. C.	888-4521	119
Treganowan, Ernest, Inc., 49 E. 53rd St., N. Y. 22	PL 5-1050	116
U. S. Rubber Co., 1230 6th Ave., N. Y. 19		33
U. S. Shutters, Inc., 420 West 45th St. N. Y. 36	CO 5-1865	134
Uvlade Rock & Asphalt Co., (Azrock Floor Div.), 500A Frost Blank Bldg., San Antonio, Texas		Back Cover
Van Luit, Albert & Co., 4000 Chevy Drive, Los Angeles, Calif.	CH 5-5106	21
Virginia Metalcrafters, 1010 East Main St., Waybesboro, Virginia		121
V'Soske Shops, 155 East 56th St., N. Y.	MU 8-1150	40
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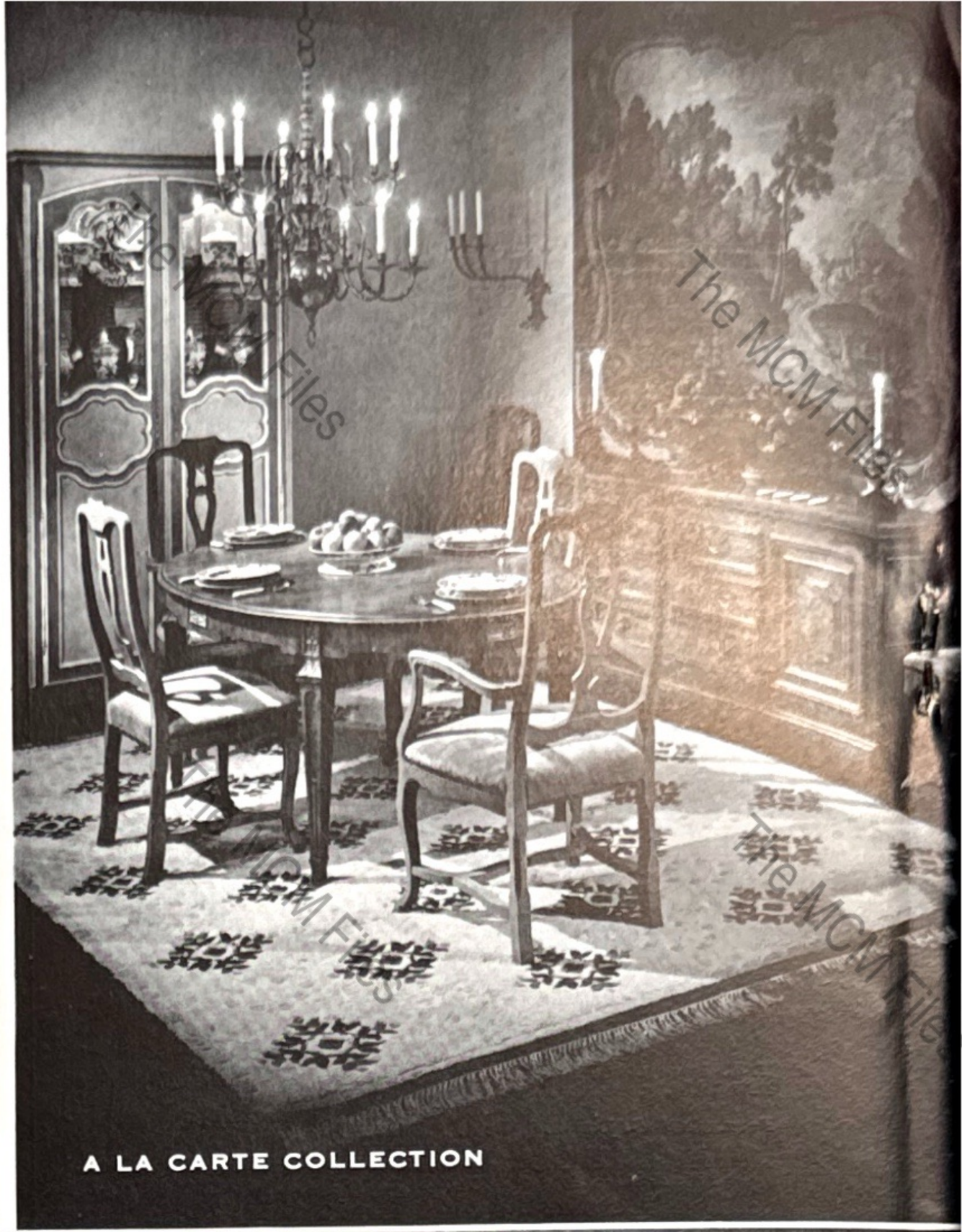

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